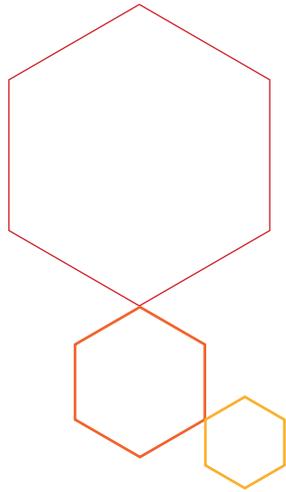




Harvesting and Collective Sense Making
Course Compendium by Beehive Productions - 2016

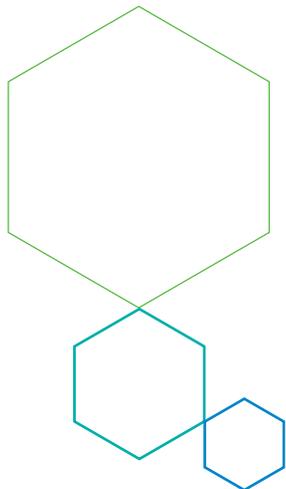
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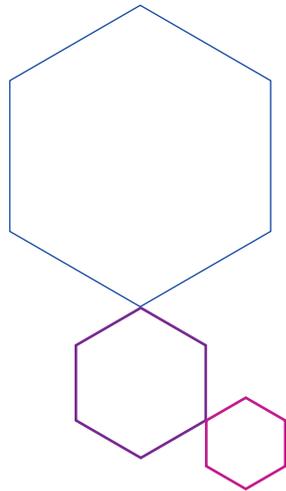


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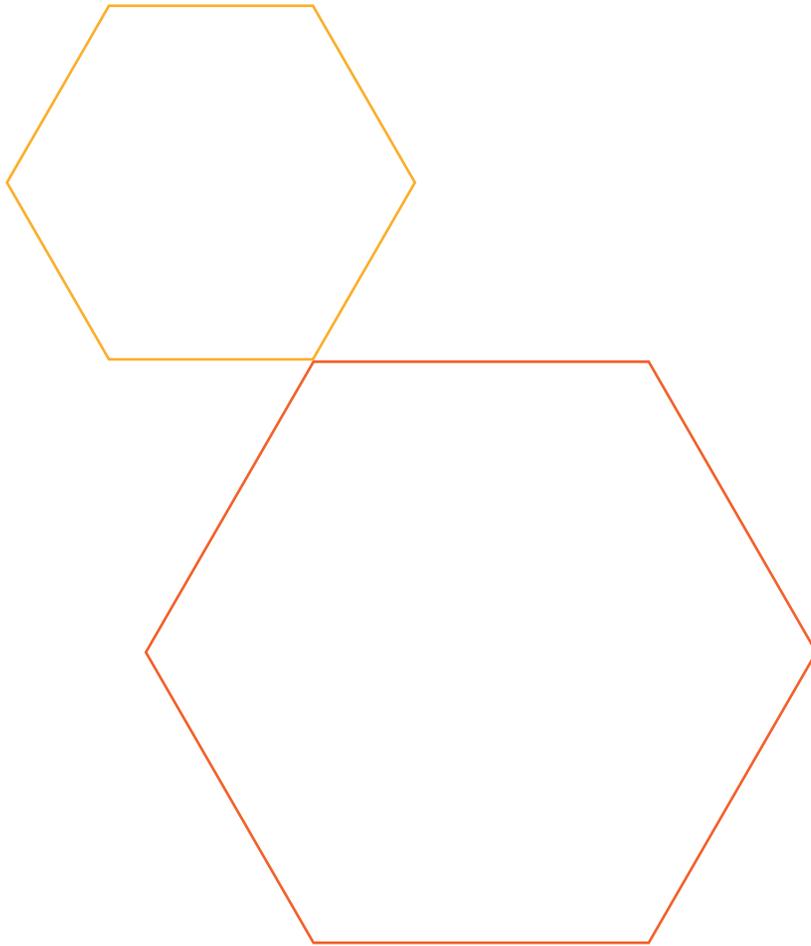


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*Principles and
Practices for
Harvesting
and Collective
Sense-making*

1

Principles of Harvesting: Figuring Out What the ****ck** We're Doing

(With Chris Corrigan)



Harvesting - What do we mean by “Harvesting”?

The purpose of harvesting is to support individual and collective meaning-making. The fruits of our most important conversations need to be harvested if they are to have an impact in the world.

Eight Phases of Harvesting:

1. Sensing the Need
2. Preparing the Field
3. Planning the Harvest
4. Planting the Seeds
5. Tending the Crop
6. Picking the Fruits: Recording – or Creating a Collective Memory
7. Preparing and Processing the Fruits: Creating Collective Meaning
8. Planning the Next Harvest: Feeding Forward

It was a farming metaphor and a living systems metaphor that Chris, Monica and Silas Lucious were exploring in 2007 at Phil Cass’ kitchen table. Chris and Monica were sharing the importance they had seen in rigorous harvesting when hosting strategic conversations. They were asking Silas, who is a permaculturist, how you actually do this when gardening and

farming. He responded that knowing what you want to eat or have in the end helps you prepare the field and sow the crops that will produce a useful harvest.

For more info see [The Art of Harvesting V3.1](#)

Making Sense in Complex Unordered Systems

When we are working with human beings, we are working with living systems. Harvesting in living systems is about capturing the continuous learning going on in the group conversation.

From this perspective, **we are not planning a meeting, we are planning a harvest.**

Harvesting is not just the final result or recording of the meeting or process but the continuous sense-making that goes on all the time.

Ordered vs Unordered Systems

When we are working with human beings we are working with two kinds of systems: 1) ordered systems, which is the one we often assume is the way the world works, and 2) unordered systems.



In Ordered Systems

- ▶ Everything is predictable and understandable
- ▶ We need good analysis and diagnostics
- ▶ Outcomes can be known
- ▶ Data can help us to get to the results we want
- ▶ Experts can fix problems
- ▶ All the information we need is available and knowable
- ▶ We don't appreciate surprises

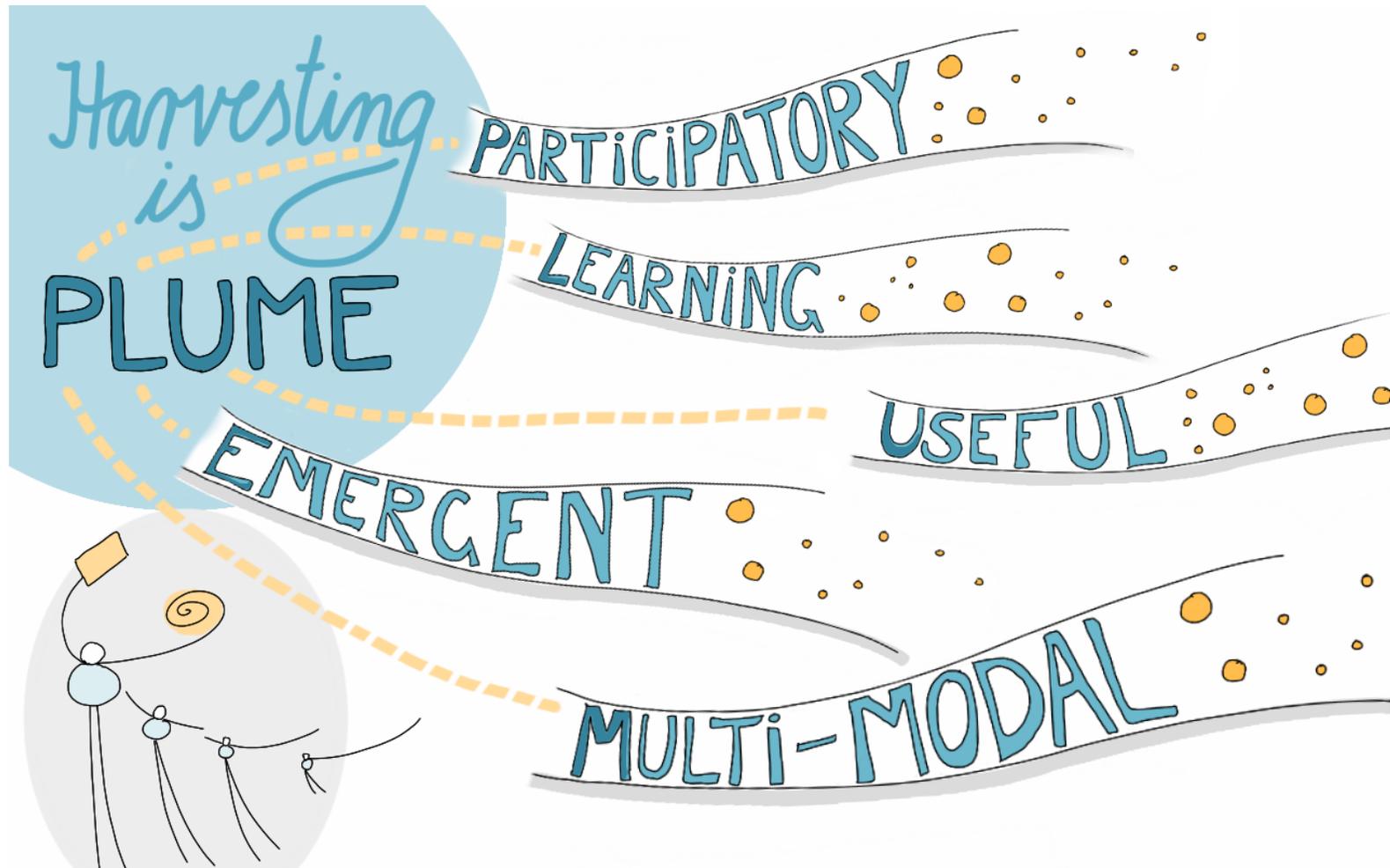
In Unordered Systems:

e.g. human beings, living systems, complex adaptive systems

- ▶ Things are often unpredictable and unknowable
- ▶ We need to harvest differently: using unordered methods for unordered systems
- ▶ Stories are useful in informing strategic choices
- ▶ We need to practice active sense-making - instead of merely collecting data (as in ordered systems)
- ▶ We begin from a place of confusion and move to clarity
- ▶ Harvesting can still end up in the "ordered" space
- ▶ Everything is context-dependent
- ▶ We need proximity to each other, and we need a diversity of perspectives



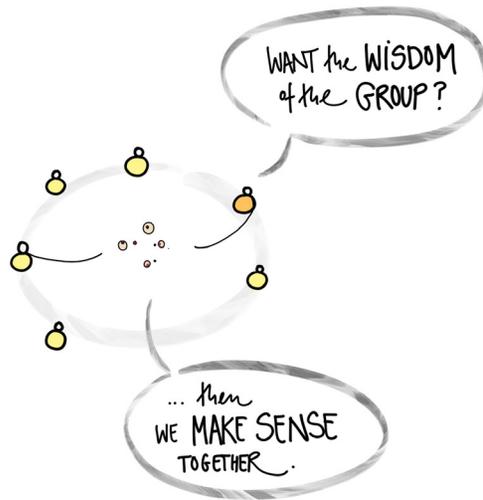
PLUME: 5 Principles of Harvesting



When working in unordered systems there are no rules to follow, but principles can be useful guides.

PLUME outlines five harvesting principles that apply in complex systems where we are using participatory methods to make sense of emergent and unpredictable processes.

Taken as a set of practice principles (heuristics), these can be used as the first forays into designing a strategy for harvesting when using participatory processes.

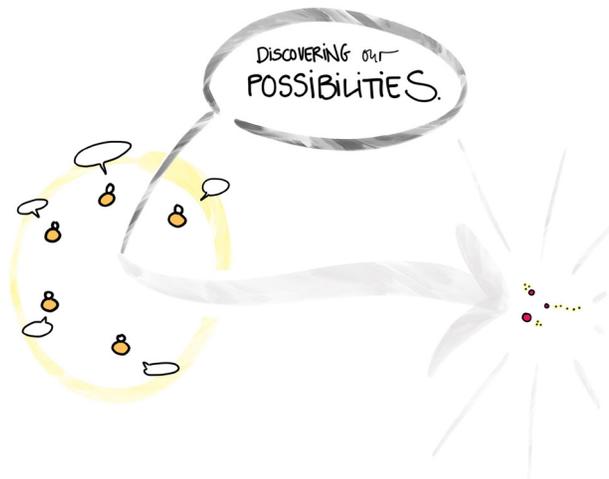


PARTICIPATORY

If we are working with participatory processes where the wisdom of the group is an important factor, then our harvesting practices should be participatory. This is not about the host or facilitator running the show - if sense-making is done by one person alone, something is wrong. As facilitators, we can unintentionally impose our own views on data or the meaning of a conversation, but when we invite the participants to make sense together, the sense-making comes through *their* lens. We strive to integrate harvesting, hosting and sense-making processes in our practice.

Guiding Questions

- ? What can I do to make this harvest participatory?
- ? How can I host participants in processing the data and making meaning during the meeting?
- ? How can we integrate participatory harvesting into the longer-term process?



LEARNING

The harvesting of a process produces information and processes that serve learning.

We bring diverse voices together to challenge ourselves out of our comfort zone and to learn more about what is not yet known.

Working with complex problems, our goal is to learn about what's possible, what we might try, what the system is ready to do. By gathering diverse voices together, we can learn more about the potential in any situation, helping us move out of complacency and into the sphere of innovation.

Guiding Questions

- ? Is the harvesting we are doing contributing to the collective learning about the topic we are exploring?

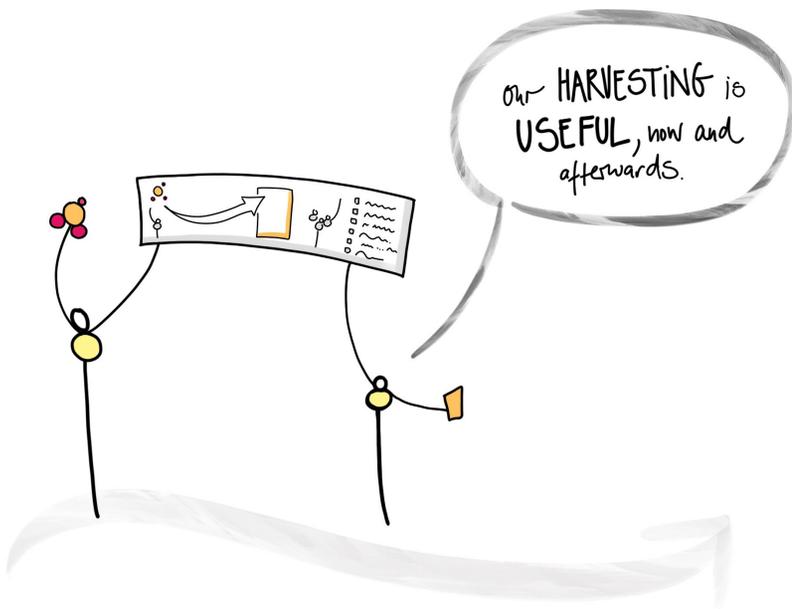
- ? How will we gather diverse voices together?
- ? How can we make our learning visible and increase our capacity?
- ? What are we learning about what is possible?
- ? What is possible with this group? What might this group try?
- ? What is this system ready to do?
- ? How will the learnings from the meeting be incorporated / implemented?

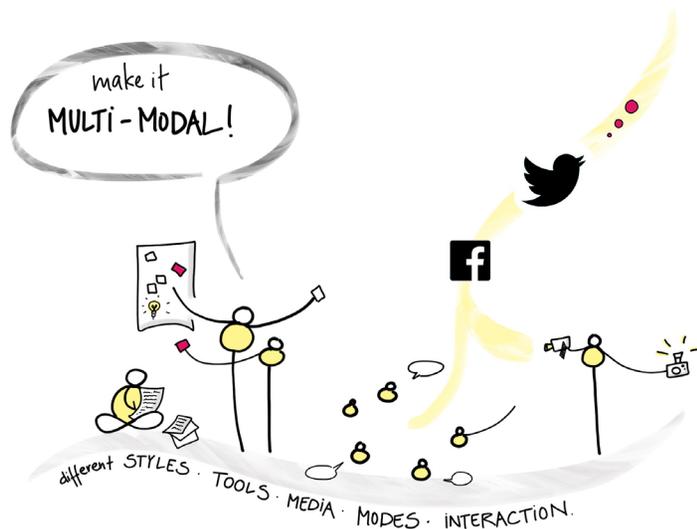
USEFUL

Usefulness is very context-dependant and it happens across a variety of scale. For example, there is harvesting that is useful in the moment, such as small group reflection on a process, sketched notes drawn on the back of a napkin, or information dropped into a process to stimulate creativity. And there is harvesting that lasts beyond the moment, such as reports, graphic recordings, and written notes. The choice has to do with context and what is most needed and useful.

Guiding Questions

- ? How do we make the harvest useful for the people who will be using it?
- ? What form(s) should the harvest take?
- ? How do we support actions that give ideas and relationships space to grow after the event?





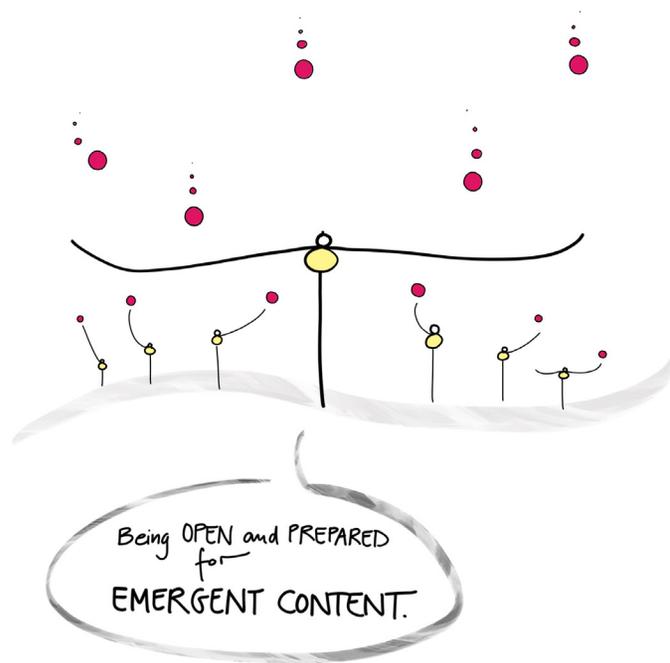
MULTI-MODAL

With the growth of participatory processes and the accessibility of media technology we have seen in the last 20 years, entirely new fields of harvesting practice have emerged. There are jobs now that didn't even exist ten years ago: digital recording and graphic facilitators, digital video editors and social media curators. We have at our fingertips a media-rich environment in which to share the learning we are generating - and harvests should therefore be multi-modal to take advantage of these rich tools and make learning visible and useful.

And as is true with the previous principle, we need to be aware of the modes we are using - both during meetings and afterwards. Within meetings, participants have many different learning preferences: auditory, visual, and kinesthetic, introverted and extroverted. Using tools and modes that work for a variety of learning styles enhances the capacity for all voices to contribute. And capturing the results of our work in different ways allows it to speak to different audiences with gravitas and influence.

Guiding Questions

- ? What tools / modes will support the collective learning of my participants?
- ? What about social media? graphic recording? videos? templates & themes? reports? recommendations?
- ? What modes of sense-making makes harvesting useful?
- ? How do people interact and what modes support their learning?
- ? How do we harvest both the tangible and intangible results of our process?



EMERGENT

Finally, we need to be aware that in participatory work, harvesting is Emergent. While we may have a good sense of how we are going to harvest and capture the learnings, insights, actions and data from a process, we need to be operating in a container that allows for the content to manifest in an emergent way. This is easier said than done, especially in a world that passes off "sell and tell" for legitimate engagement and co-creation, or where strategic plans and change initiatives are rolled out top-down by mandate. If we are committed to co-creation then we must truly allow for the content to arise without a predetermined outcome. That doesn't mean we can't provide directionality to our work, or provide guideposts and boundaries to the conversation. But it does mean that we need to stay aware of where we are overly controlling content that is coming from the group. As mentioned in the "Participatory" principle, resist the temptation to make sense of things for a group. Let them do that together and see what is learned. That way insight and capacity grows with the group, where it belongs. (paraphrased from [Chris Corrigan's blog post](#))

Guiding Questions

- ? How can we stay aware to what is emerging within a group?
- ? How can we be aware of where we are overly controlling the group's content?
- ? How do we hold a strong container for participant's voices to emerge?



2

Design: We're Not Planning a Meeting, We're Planning a Harvest

(With Chris Corrigan)

When we are hosting gatherings, there is a lot of emphasis on the methods and processes we use to invite dialogue. However, the purpose of designing good dialogue process is to produce something. It can be something tangible, but it can also be something intangible, like trust, learning, or a sense of community.

No farmer prepares a field without considering what they aim to grow in that field. This preparation should be the same for a host of strategic conversations. If we are engaged in this work, we are engaged in it for a reason - we have a purpose.

In the world of unordered problems and complexity, it is helpful to have stepping stones to design with enough order to bring form to chaos and enable the ability to work with emergence.

The Chaordic Stepping Stones

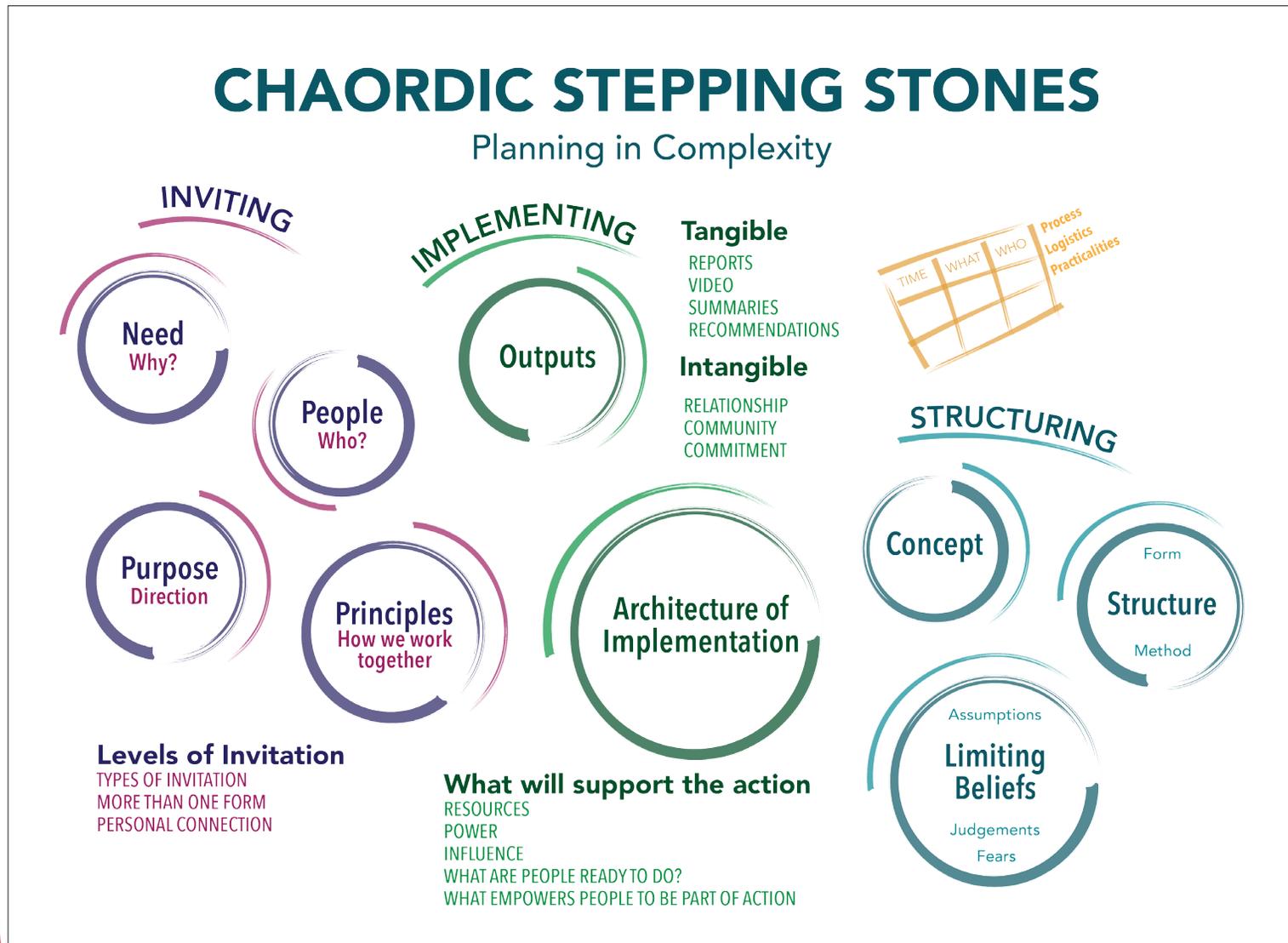
The term "chaordic" comes from combining the words "chaos" and "order." It is a word coined by Dee Hock to identify organizations that intentionally blend characteristic of chaos and order.

We use this term to acknowledge that we're working in a space of complexity, where much is unpredictable and unknown. When working with complexity, it's crucial that we include people in a highly participatory way in order to discern, learn, make meaning, and act together. Our job as people who are hosting strategic work in this space – whether it is a conversation, a meeting, or a longer term strategic initiative – is to bring some form and order to the



unpredictability while letting the emergent properties of complex systems bring us new ideas, insight, and innovation. This is difficult to do without a road map, and the chaordic stepping stones provide both a guide path and a set of lenses to plan and reflect on this work.

The stepping stones are divided into three kinds of work: Inviting, Implementing and Structuring.



INVITING



Inviting

How do we design a harvest that will invite people in?

Invitation is almost more important than the methods and tools you use. If you invite people to work in an alive way, they will be able to work in an alive, participatory way. These 4 steps for invitation can enable you to pull people into the process so they will feel engaged with the purpose and know that their presence is important.

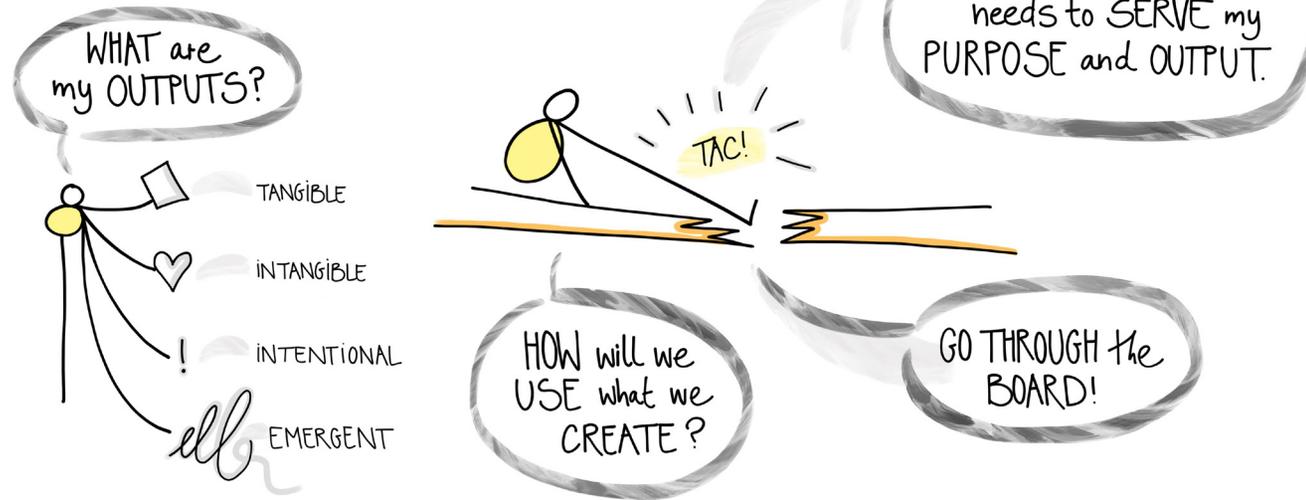
Need: Identify with the client - Why do we have to do this? From this conversation, you will find a shared understanding why this work is important, and learn more about what story we can tell about the present that will be most compelling for the client.

Purpose: The direction we are going. It's not a goal, because we are working in complex contexts that aren't linear. But we want to tell the people we are inviting a story about the direction we are all travelling

People: Who should be coming?

Principles: How are we going to work together?

IMPLEMENTING



Implementing

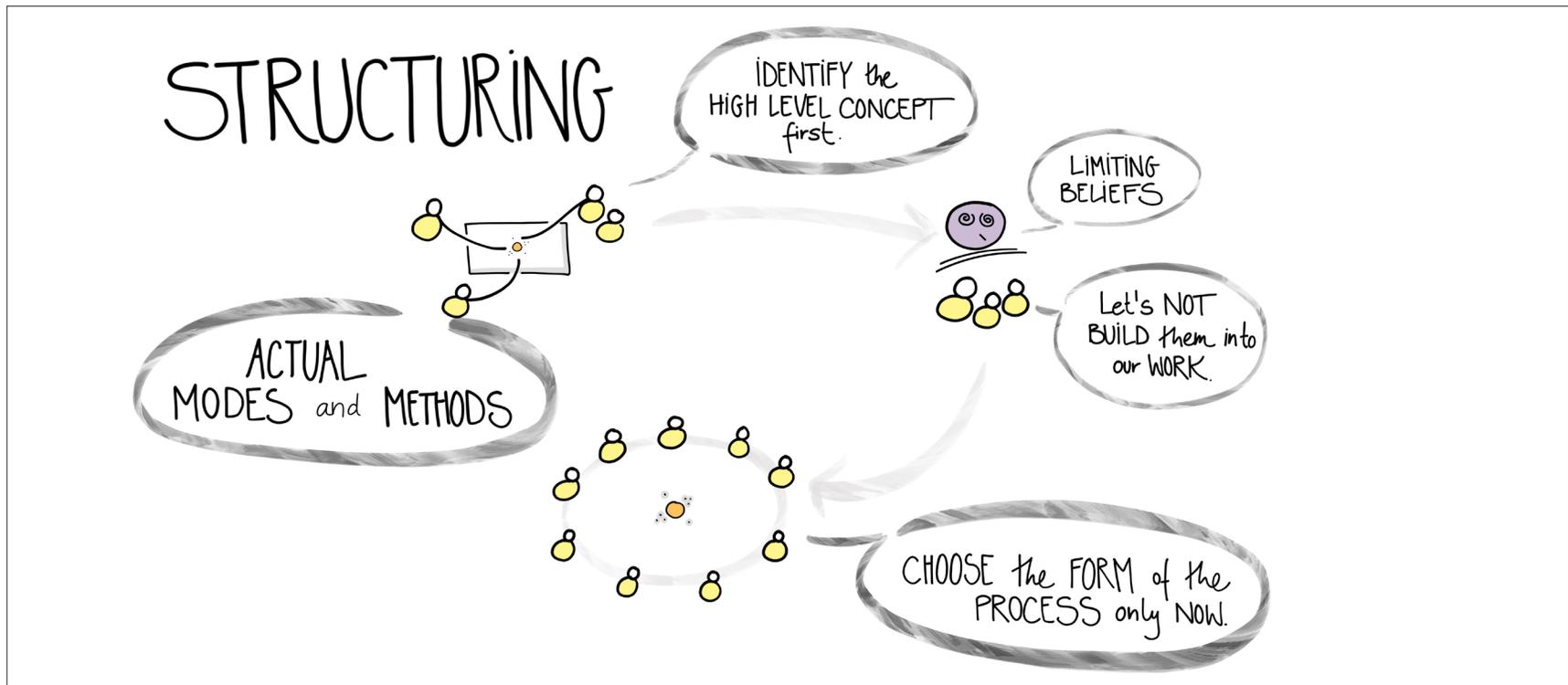
If we are asking for people to create outputs we better be able to use the output. How do we work with the outputs and create the architecture that can implement them?

Outputs: Tangible outputs are artifacts that could include reports, graphic recording, videos, etc.. Intangible outputs could include leaving with more community than we came with, new relationships, a sense of commitment for the work, enhanced learning, etc.. Both tangible and intangible outputs can be personal, and/or they can be collective.

Architecture of Implementation: As an ethical principle, we don't ask for outputs that we are not going to use. In order to break the board in martial arts a practitioners is not thinking about striking the

board, he or she is thinking to strike through the board. In participatory process we need to think beyond facilitation and harvesting into how we will implement. Explore who has resources, who has power and influence, what are the participants able to do? What are the people ready to do? What empowers people to be part of action?





Structuring

Choose the form you are going to use to produce the outputs. This is in service of the architecture of implementation.

Concept: Capture your thoughts about the concept of your strategic initiative, what it looks like. Create a sketch of how the conversations will take form - little groups or one large community summit? - and how long the initiative will take - how many days, months, years? A high level concept gives you a chance to engage with your limiting beliefs so you don't build your fears into the harvest.

Limiting Beliefs: These are the fears, judgements, assumptions that come up for us in the design process. Ask "What are the

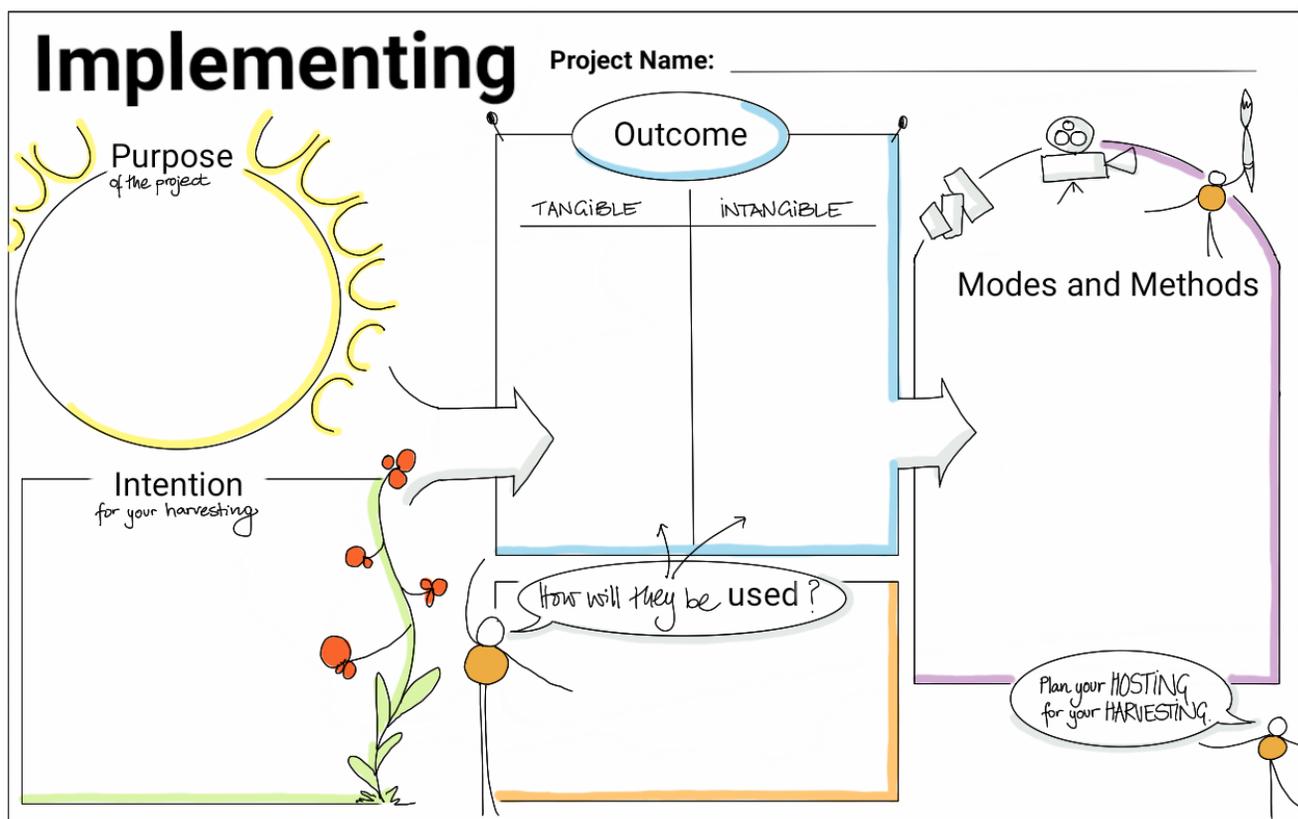
assumptions we have about the people and the work they can do? What do we believe is possible? What is our theory of change?" If we don't examine our limiting beliefs we are likely to design a structure where people will be forced to come up with only things we can support, or only ideas that we approve.

Structure: Decisions about the methods, tools, timeline we will use in order to serve the purpose.

These steps can be applied to all participatory process within complex contexts. As harvesters, the invitation is to engage each of these steps and harvest them.

For the full document of
[The New Chaordic Stepping Stones.](#)

Chardic Stepping Stones Template and Guiding Questions



- ? What is the purpose of our project? What are the outputs and intentions for our project? (Use the PLUME principles to reflect on our choices)
- ? What are the modes and methods we're using for our hosting?
- ? Implementation - what are the outputs from our process (tangible & intangible) and how will they be used? (& what's needed to make them work better?)
- ? What are the actual modes/methods we're going to use to harvest (and therefore we will plan our hosting around)?

Questions from the Group

The questions that guided this session were on planning together, welcoming diversity, and the relationship between harvest and host .

1. How to integrate hosting and harvesting?
2. How do I bring people together?
3. How do we make sense together? How do we hear each other well? What can we each take forward in our lives and communities to foster safety, healing, and well-being?
4. Thinking about how we can contribute in harvesting this session, how can we evolve in this practice?
5. How to best balance the need for planning with emergence in any conversation or gathering?
6. How can we create shared experiences that can bridge the current divides?
7. How do we work with multiple/divergent voices as facilitators, especially in corporate spaces where some voices may not be as welcome. Also, in creating an artifact reflecting culture, do we also influence and create change in that culture?
8. How do you integrate the voices of future participants?
9. Who is going to carry this out and are they invited all along the way?

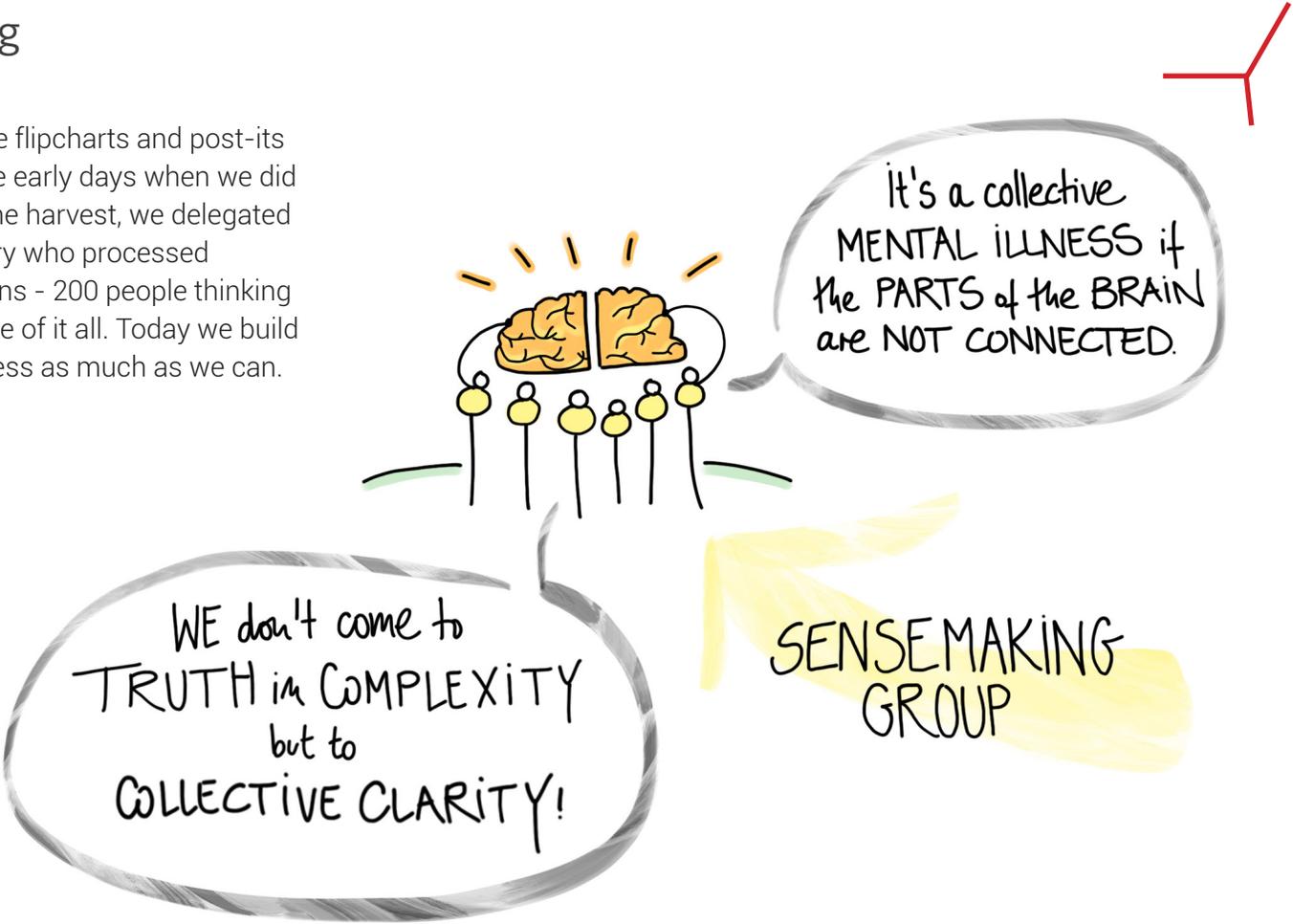


3 Generating Harvests in Process: Participatory Harvesting in Practice

(With Chris Corrigan and Monica Nissen)

Build Sense-making into the Process

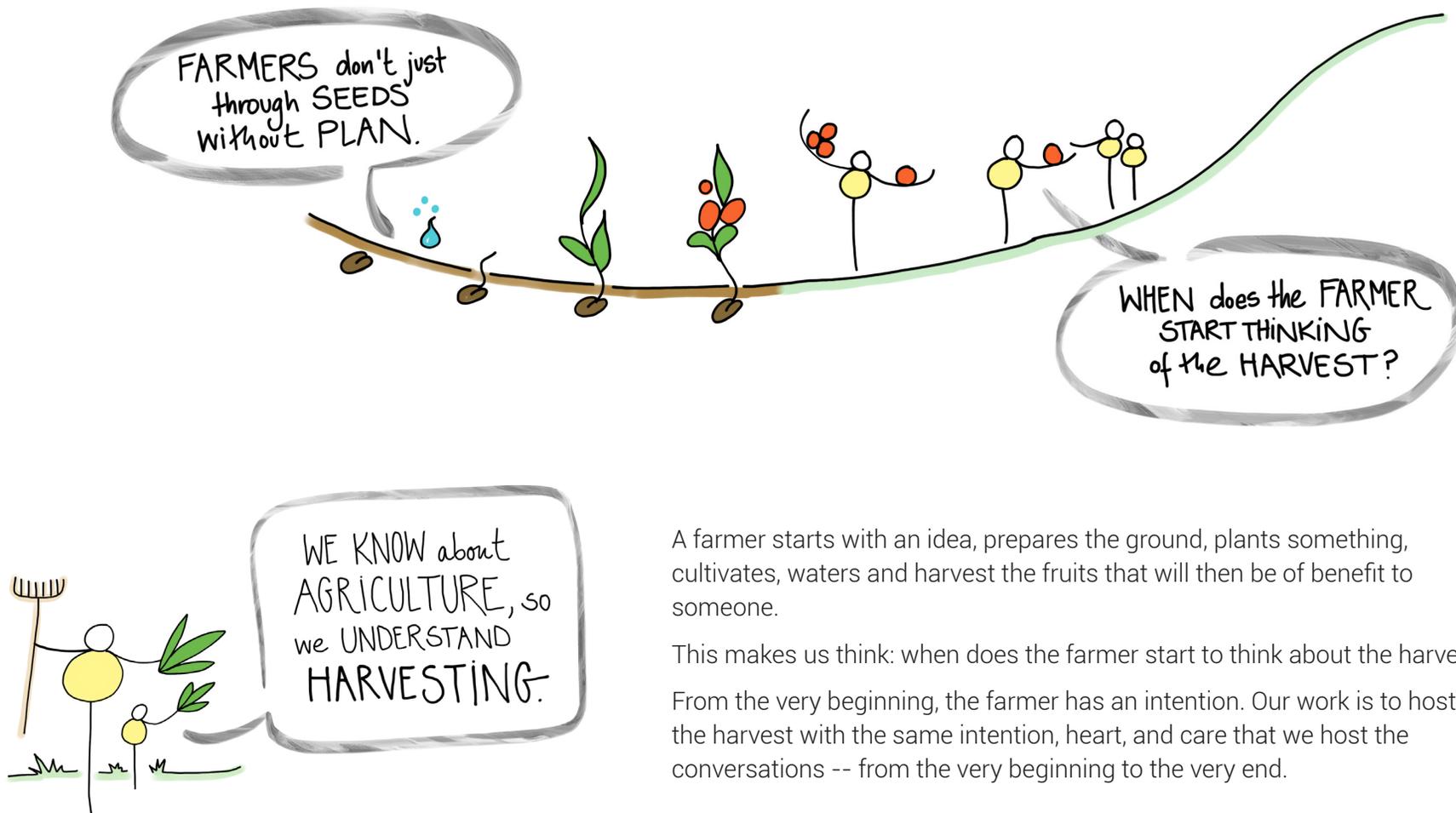
How can we feed back all of the flipcharts and post-its generated in a gathering? In the early days when we did not pay so much attention to the harvest, we delegated the sense-making to a secretary who processed information from the discussions - 200 people thinking together and one to make sense of it all. Today we build the sensemaking into the process as much as we can.



Harvesting Works Like the Brain

We take in all the data, and then we sort it to find what is useful. A team can do this work of harvesting, and bring it back into the system.

Visualize the process of the farmer...

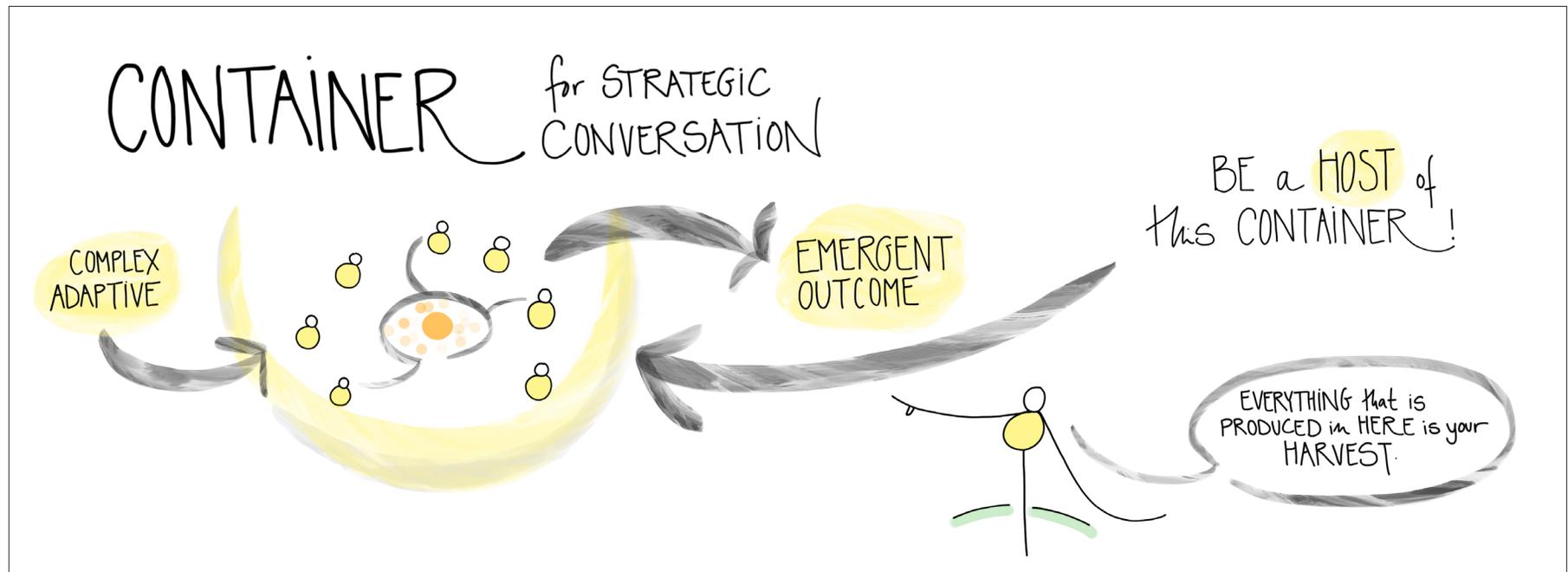


A farmer starts with an idea, prepares the ground, plants something, cultivates, waters and harvest the fruits that will then be of benefit to someone.

This makes us think: when does the farmer start to think about the harvest?

From the very beginning, the farmer has an intention. Our work is to host the harvest with the same intention, heart, and care that we host the conversations -- from the very beginning to the very end.

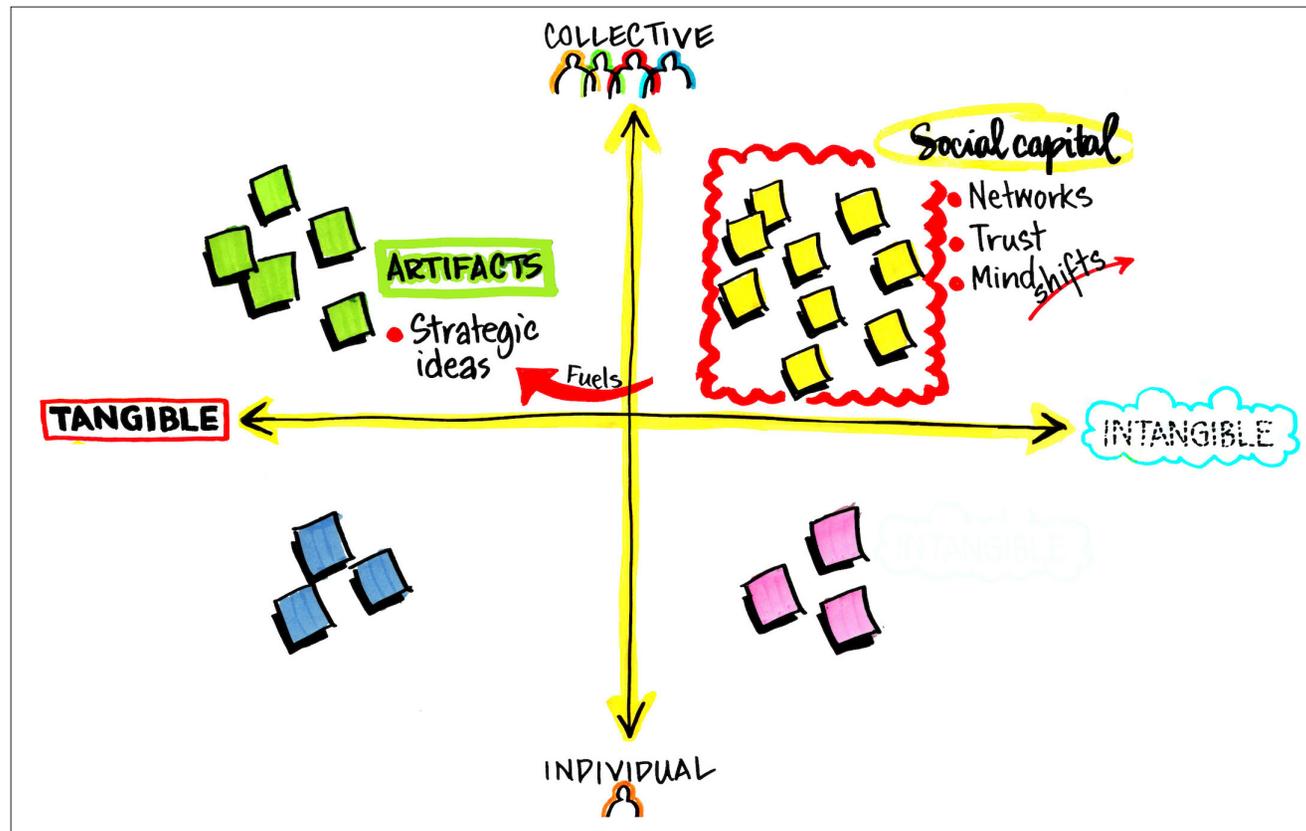
Sense-making is the Emergent Harvest



Emergent harvesting is the learning that happens in the container with participants. As we are working in the unordered domains, meaning we don't know where we are going, we cannot be certain of outcome, and we cannot really understand the system. We bring people together to gather information, and together we make sense and take decisions.

As harvesters, we have to design containers where people can make sense of the problems they are facing, and design artifacts capable of collecting the information that comes from our conversations. We cannot predict how a group will make sense of a complex problem. The sense-making is the emergent harvest, the E of PLUME. And if we don't build in time and process for collective sense-making, then the group will not be able to make sense, and we will not have the benefit of the group's intelligence.

Individual/Collective/Tangible/Intangible



We need to build containers where intangible relationships can build to the point that tangible decisions can be made.

An Intangible harvest is a side effect that people aren't really aware of and yet is very impactful, so as hosts we can help people see it. We also have to be skillful in order to use this collective intelligence to create good, tangible outputs.

We can use this model as a design tool to plan our harvests.

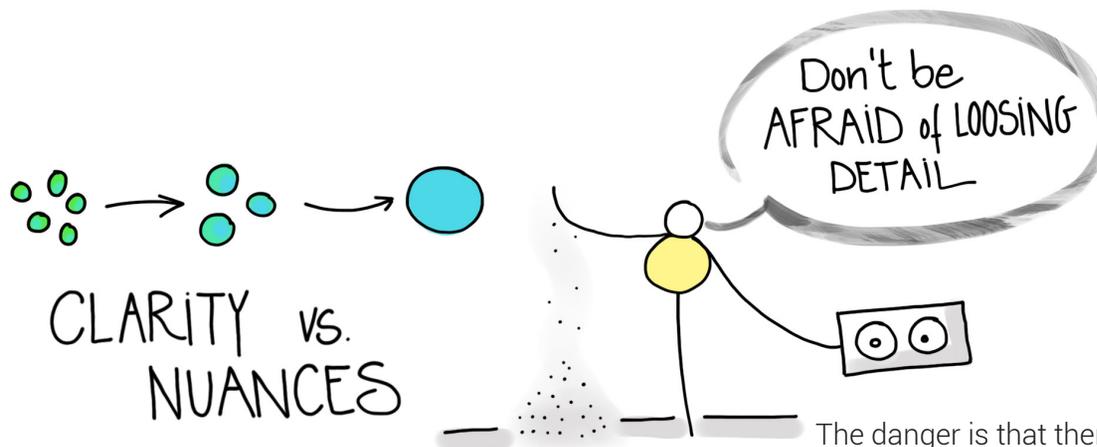
Intangible-collective outputs are Social Capital, the fuel and passion and trust and connectedness of relationship that really makes things happen.

Levels of Complexity

Ordered to unordered is a gradient; there are various degrees of predictable, and of knowable, from building a bridge to social inequity in a health care system. In the latter you need to ask, "What the hell is going on?" That question leads to a kind of research that is not going to give us immediate answers, but rather, enough collective understanding of the context that we can make some decisions. Sometimes there is a clear output such as "We need input for a new agricultural policy" but people still want creativity and innovation, so there is space for emergence.

Clarity v/s Nuances

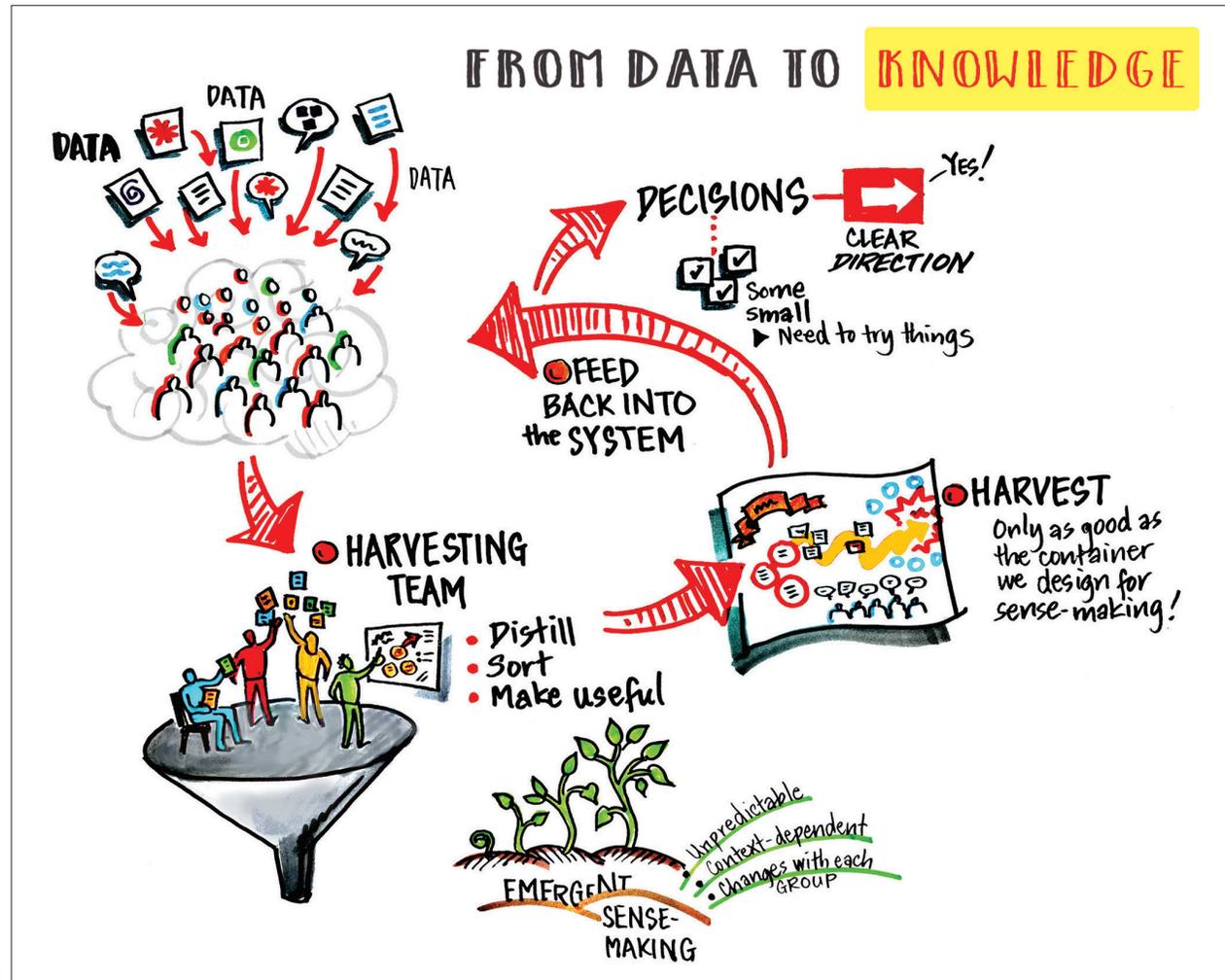
In participatory work we connect through insight and perspective to get *enough clarity* (not "the truth") so we can act. There is always a process of storytelling and relating around a question, a process of writing individually and then a process of making collective sense through clustering and prioritizing (Bingo/ Mindmapping).



The danger is that there are always fringe voices - which is where the newness is - that we don't capture because they are on the fringe. How much granularity do we need to add in? If we put too much in, we lose clarity. There has to be a balance between clarity, nuance, and granularity. It's okay to lose some things. Focus on the key clusters or key actions.

Full Record v/s Being Strategic About What We Harvest

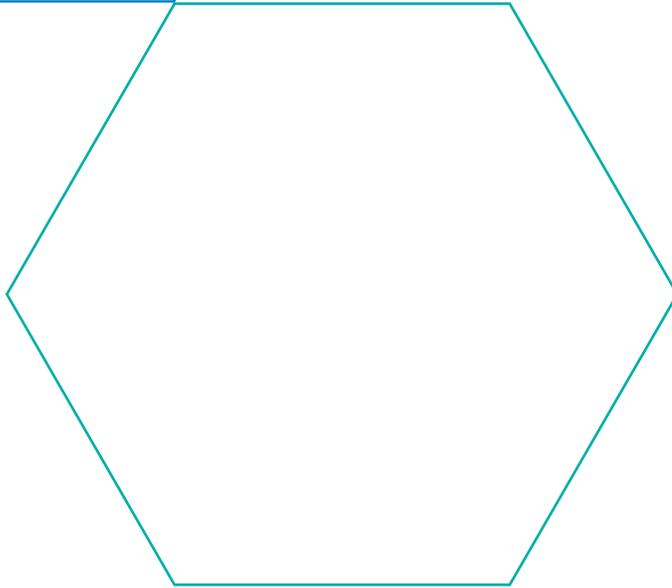
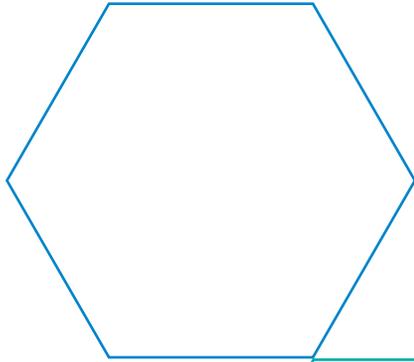
There is value in preserving a memory. Keeping a full record is like a memory bank we can go back and check. It can be useful when our client doesn't yet know what they want to take from the process, so we keep everything. But generally, we do not want to harvest things that we will not need. Not everything needs to be documented.



Questions from the Group:

Participatory Harvesting in Practice

1. How to make harvests both participatory, beautiful, and meaningful?
2. How to raise awareness in such cases and get people on board for a participatory harvesting?
3. Had post-it notes and flip charts - Will they stay as words on the wall?
4. Can we feed the harvest back to the system?
5. How much is intangible in the harvest?
6. Be skillful in collecting for good output. Are there different levels of complexity?
7. How can we catch the newness in the fringe voices?
8. How can we together learn to harvest for ourselves and then share that?
9. How can we harvest with our head, heart, and hands?
10. Must I sacrifice participation in favor of presentation?
11. Dialogue and co-responsibility for the end product?
12. How do we keep participants in a mindset of inquiry, curiosity and ideas when we move from the group, clarifying what is emerging at intervals between conversations?



*Visual
Harvesting
& Beyond*

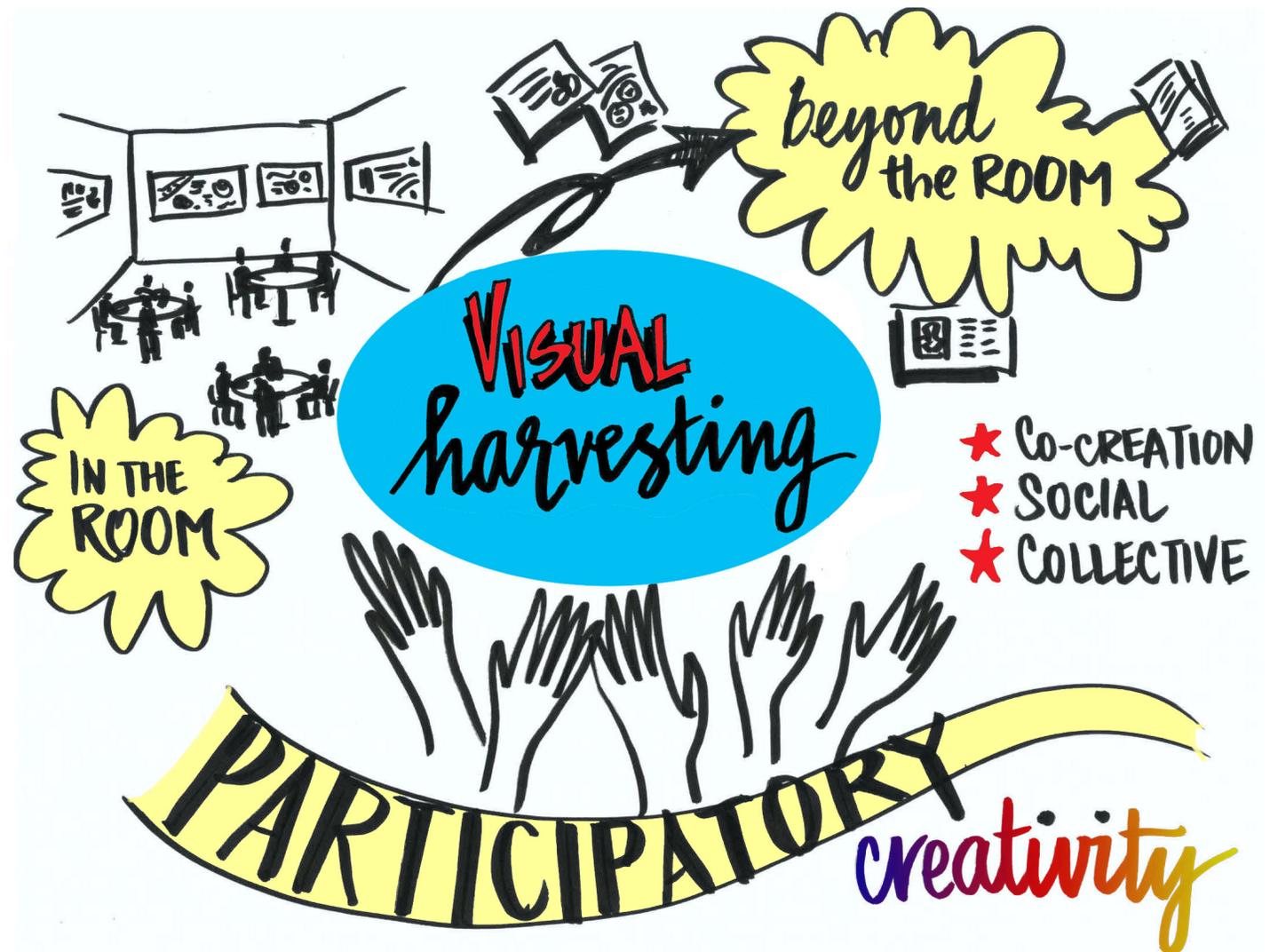
4

Beyond Visual Harvesting: Practices & Methods

(With Gabrielle Donnelly and Marguerite Drescher)

How we are using graphics in a more multimodal way to support the process of the people?

How to use graphics and visuals is always context dependent but can play a big part supporting the harvesting and learning process. This can be done by a graphic recorder, the participants individually or as a collective creative exercise.



Collective Creativity and Collective Participation

There is a shift happening towards participatory every-day, every-one forms of creativity.

But there can be a divide between “creative” and “non creative” people, based on how we identify ourselves. Taking that into account, how can we invite people into more creative spaces to connect with their own creativity, and unleash our collective, social creativity. Moving away from the duality of “creative” and “non creative” to a more participatory vision of creativity by inviting people to connect to their own creative style, whatever it may be.

What does social creativity look like? How do we access this? What is the relationship between participatory leadership and inviting collective creativity (based on the idea that collective creativity in a group could be more than sum of the individual creative expressions)?



Everyone is an artist

"You do need to be an artist to do this work and
I have never met anyone who isn't "

It's true you need to be an artist to be a graphic recorder... We need to find this place within us, and give room for the different ways people are artists.

Four Types of Graphics

We can be use graphics in very different ways, - to present information, capture learning, engage collectively in a creative process of visually reflecting what we are learning, or simply organizing information in a predetermined template.

Let's look at four ways of using graphics:

1. Clarity & Context
2. Sense-making
3. Showing the Big Picture
4. Templates (that we can use for the first 3)

GRAPHICS for CLARITY & CONTEXT

- INFOGRAPHICS
- LOGIC MODELS
- POSTERS etc.



- shared language

GRAPHICS for SENSE-MAKING

Move things around

- Rough Draft
- Brainstorm
- Themes

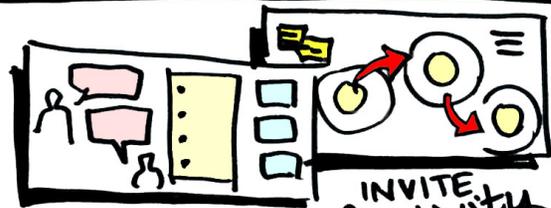
4 TYPES of GRAPHICS

HIGH LEVEL THEMES

- + Texture + Voice
- + Nuance + Details

BIG PICTURE

- Overall SNAPSHOT



- Consistency
- 'Buckets' to capture data

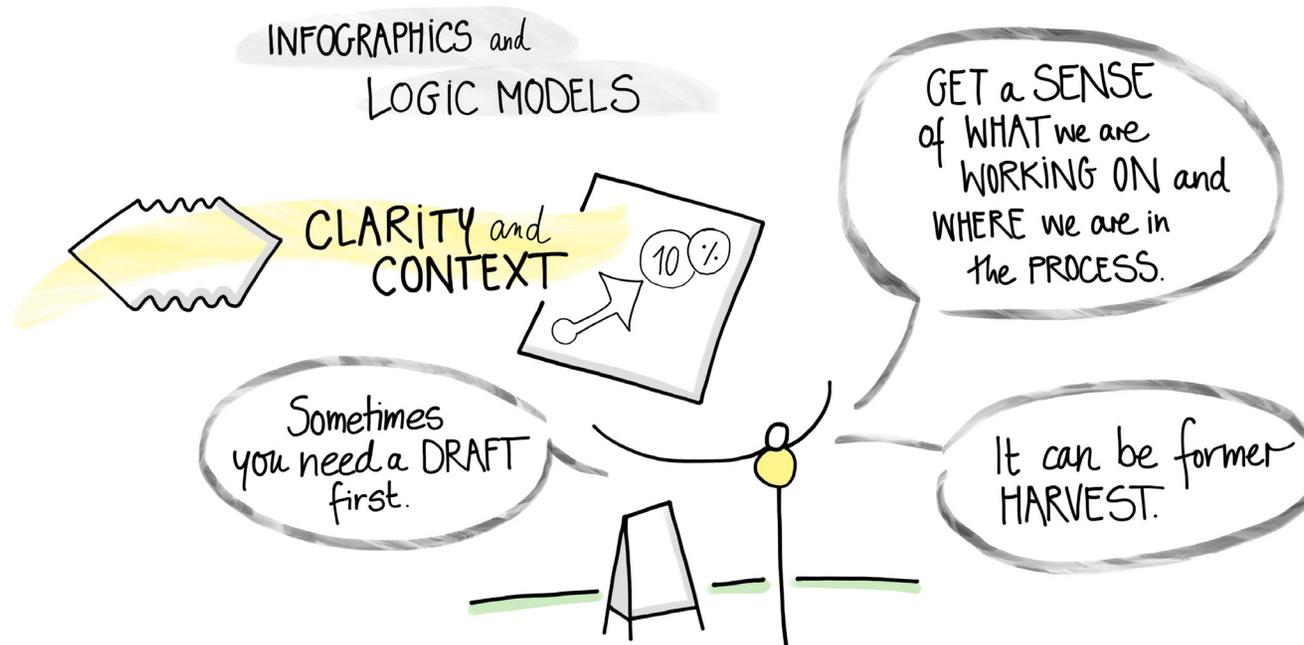
GRAPHIC TEMPLATES

- CREATING SPACES for participants to FILL IN

INVITE Creativity

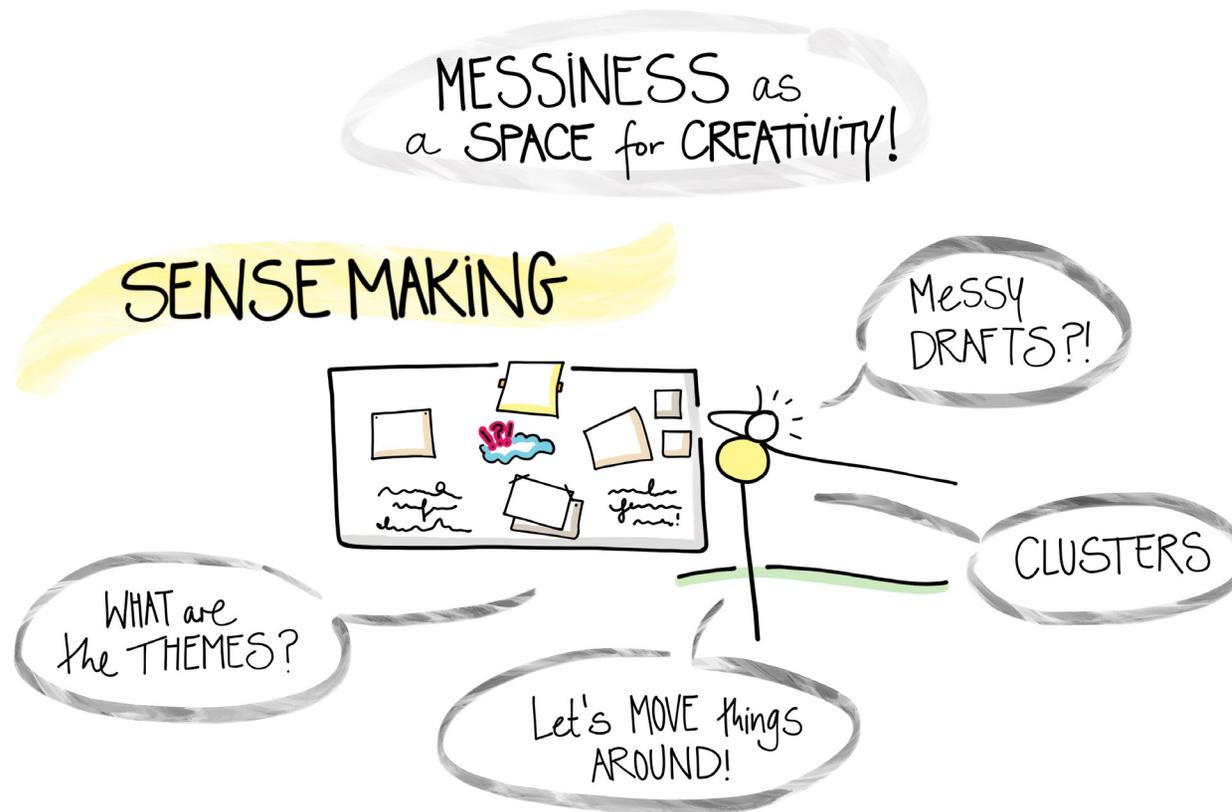
Graphics for Clarity

- Give participants a sense of where we are going
- Provide a visual agenda
- Remind and engage people with the themes that came up at a previous event
- Show logic models and infographics
- Help us land in a container together
- (Often people spend the first half of a meeting catching up and talking about what happened last time)



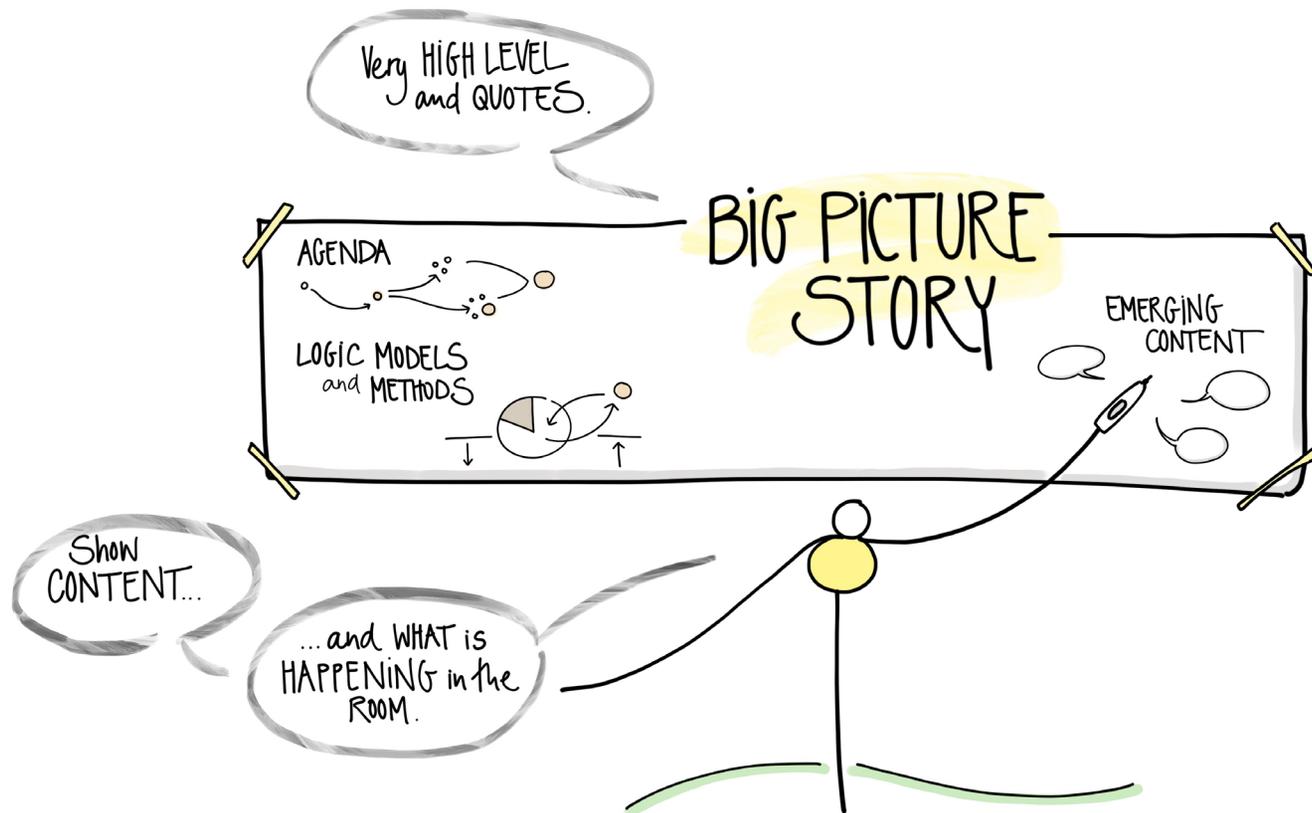
Graphics for Sense-making:

- Data gathering
- Clustering and theming post-it notes
- Moving things around to understand what themes are appearing
- Participatory sense-making



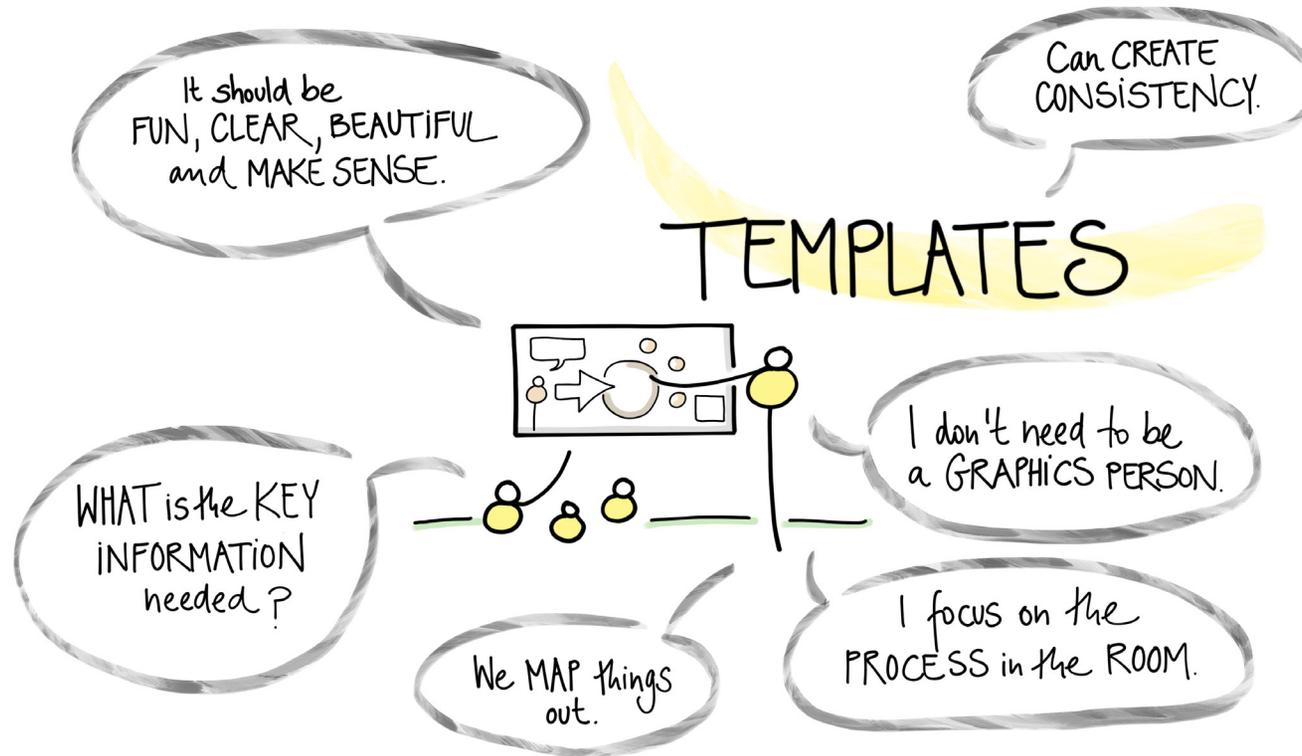
Graphics for the Big Picture:

- Serve as a mural in-the-room, showing agenda, mental models, methods, and emergent content including high level themes (collective voice) and selected quotes (individual voices)
- Can include visual cues for how the room looks, how people are gathered - what shape and form they are sitting in, etc.
- Create reminders and touchstones for people to remember the energy and content of a gathering



Templates:

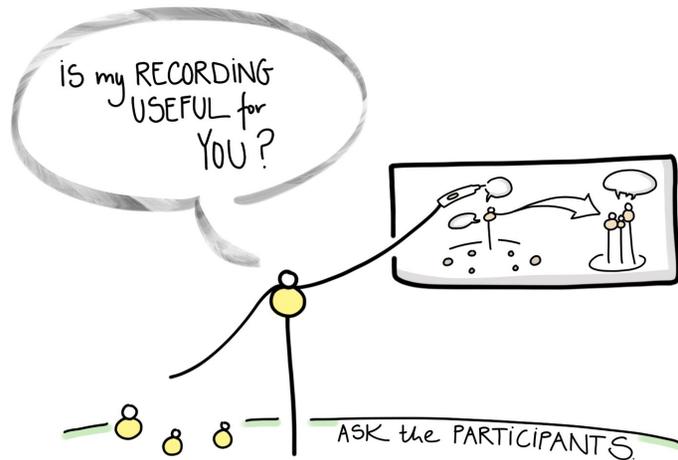
- Project planning for break out groups with areas for people to write notes, pull out key ideas, and next steps
- Helps people see where they have been and where are they going
- Should be fun, invite some level of creativity, and be beautiful
- Create templates or posters and give them to hosts before an event. Even if a graphic recorder harvester cannot be present, if it makes sense in terms of the design, integrate visuals into sessions.



Questions from the Group:

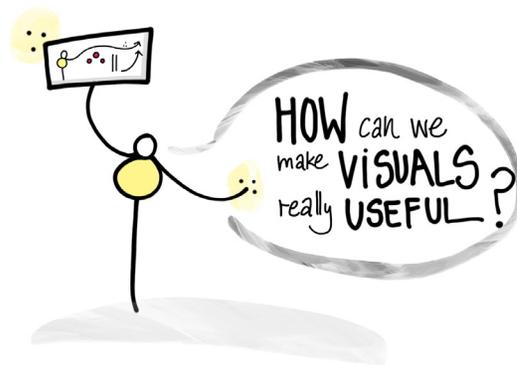
1. How can we create a good team between the host and the harvester?
2. Balance between messiness and patterns.
3. How to make decisions depending on context?
4. What are the challenges and practises of being both the graphic harvester and host at the same time? Any tips?
5. How much is created ahead of time and how much emerges within the process?
6. How do we deal with anxiety about drawing?
7. How do we build pricing into our proposals?
8. What does each person bring in individual style and personality?
9. Where does the harvest go after the event?
10. Is the harvest different because of visuals during the process?

Insights from the Group:



Graphics Used as Exhibit, Not as Tools

- Often the graphics are used simply as exhibits, rather than as tools for engagement
- Sometimes there has been too much process, not enough outcome – visuals were not shared enough, but put to one side, like an exhibition. They are often used just as a recording of the engagement.



Graphics to help people tell their stories

- Helping others tell the story through visualization and graphics, encouraging groups to go out and tell the story
- Many stories can be inspired by one visual icon
- Draw an arrow on a piece of paper on the floor, ask participants to tell the story of the event, and when they came into the story



Graphics to Relate to Cultural Context

- Look for imagery that tells the story of cultural context, conversation, harvest, inspired action - certain imagery could evoke.
- Show skin tones, clothing.

Collaborative Analysis Possible Through Graphics

- SWOT analysis on a big wall. Participants can populate the SWOT analysis based on a question/something they want to analyze. Do the analysis at smaller tables and then gather the table results in a group on the wall. Build cohesion when people do their own analysis.
- Have participants cluster their own ideas after they have placed post-it notes.

5

Visual Capture: Reflecting Collective Intelligence

(With Kelvy Bird and Zulma Patarroyo)

When we visually capture what is going on in the process we also become part of the process by what we choose to share and how we listen. By choosing the contexts we work within and creating strong containers where we can feel safe, we start to be able to give voice to other, deeper aspects of the process.

We draw or we speak but we don't really know what the ripple effect of our words or our actions are. Try to infuse every gesture with an intentionality that might meet someone down the road.

About Context:

More and more we are choosing clients and contexts where we can deepen our own listening. The environments where we feel more supported in those environments where we can shine and are able to offer more back.

(Kelvey) I used to think I could show up anywhere and just start drawing. The more I understand about containers, though, the more I see that it really does matter where we choose to show up.

This is also about learning to “show up” in whatever context we are invited into, because we need to pay the bills!



Alignment between Context and Values

We are asking ourselves: What are the things we would like to be connected to? What fields of work do we want to contribute to? How do we find topics / projects / clients who are more aligned with our values? What concerns do we have about the world and with humanity?

(Kelvey) Echos of alignment of myself with myself: What is inside me that is aligned with what I am doing in the world? That is in alignment with the deepest possibility. When I step up to the wall, I sense into alignment with the wall, the group, myself, the world.

Saying Yes or No

(Kelvey) Every time I say 'no' to one thing, it is in service of a 'yes' to something else. When we say no to something, we create the space for something else to happen and we can start to guide what we want to do and where we want to be.

I try to imagine a word or image in my mind before I draw it on the wall so every image is a YES. Giving the 'yes' space to come through.

The Container

Knowing what is best for the container: Though we're listening to all these different levels, what's needed might simply be straight data. Sometimes a list is best.

Challenge: To not get tripped up on the heady stuff. Listening to the field for what we include and don't include.

What is a blindspot that may be helpful to reflect back?

What might be a violation to reflect back?

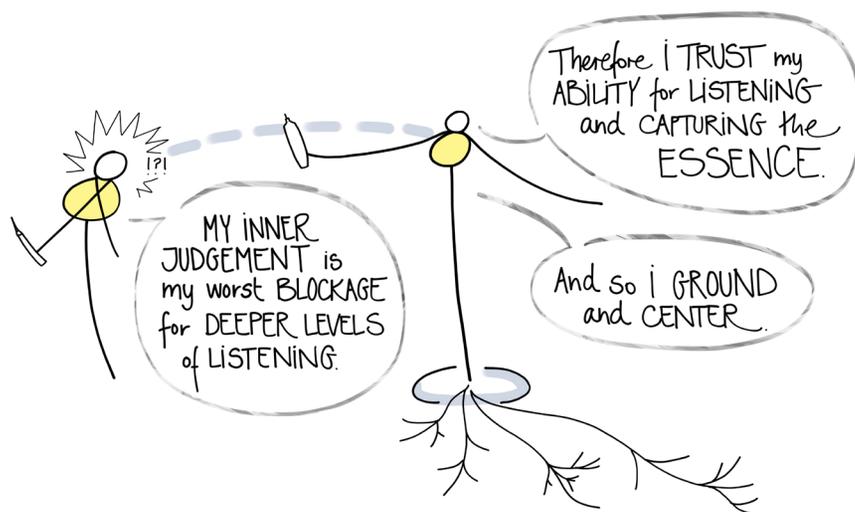
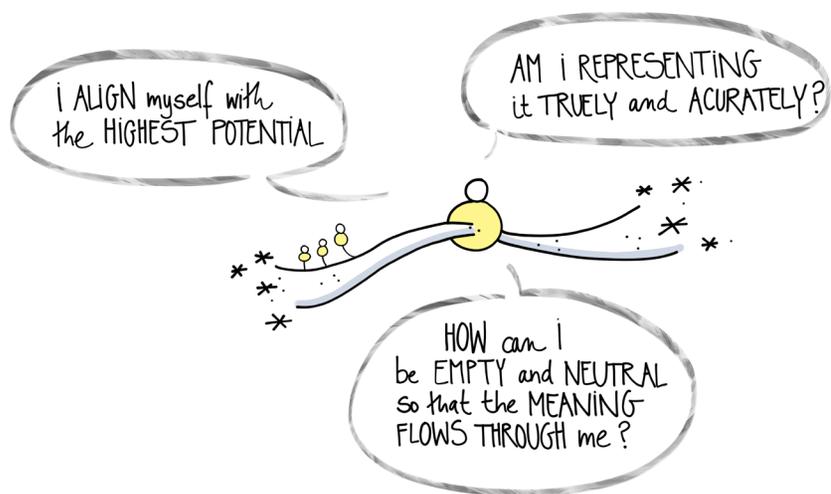
Meaning Emerging - Through you, Through the Centre, the Container

There is a sphere of attention out from yourself into the universe

The meaning is coming through the artist's hand from the centre of the space. As scribes, how can we do this with the kind of neutrality that would be required to allow something of true essence come through - not just a filtered account.

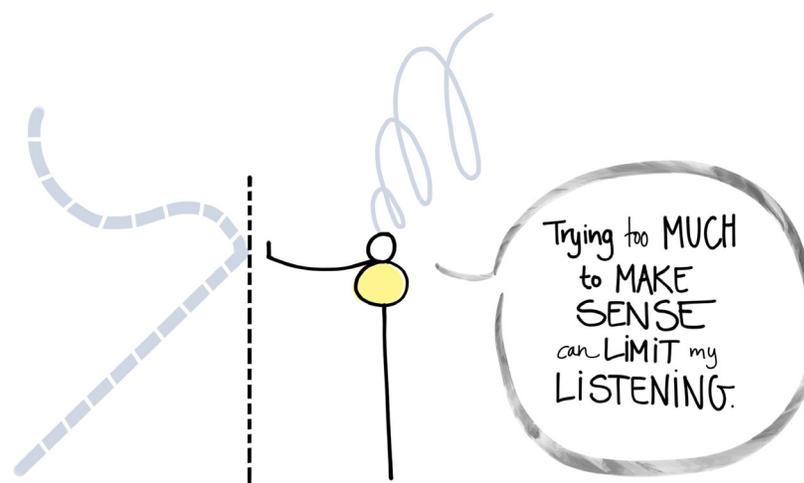
One key is to trust that we are part of this and therefore will accurately represent the absolute truth of what is wanting to come through. This requires a lot of room in ourselves. It's one thing to have hours of content and mentally process it. It's another to have tiers of systems occurring and energetically process that in the moment.





The Inner Voice & Listening

- ▶ The inner voice can stop your ability to listen! And it never goes away - somehow we must learn to co-operate with it.
- ▶ One way of approaching the listening is to imagine we only have a certain capacity (like a bathtub).
- ▶ See if we can shift to listening and letting it go through, where the capacity of listening is infinite (like a river).
- ▶ Develop trust for our own listening capacity, while paying attention to dissonance, to other perspectives. When the conversation can keep expanding - how do we stay open?
- ▶ It's a quality of attention that lets us stay focused as conversation opens.



Metaphors

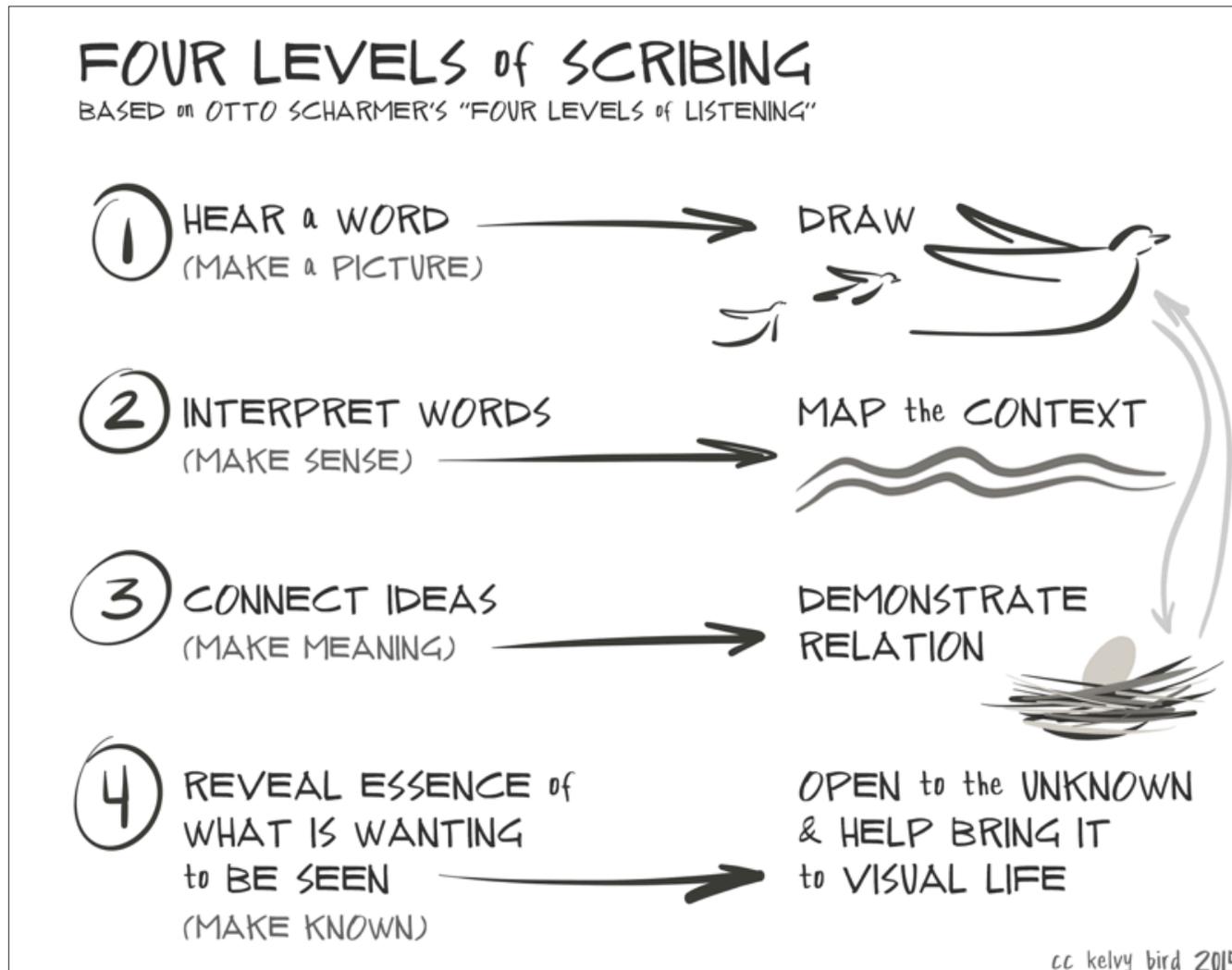
When there is a metaphor coming up in the moment, go with it! This is also about trust, and someone will correct you if it is not right. A certain metaphor that the group knows might help to soften and make the space feel safer.

Drawing with Container Awareness

There exist depths, or phases, to containers that directly correlate with attention.

By listening with the following levels in mind, we can participate in a shift of awareness and possibility. Otto Scharmer has described

"Four Levels of Listening" that Kelvey has applied here to the visual practice of scribing.





At Level One, quoting Otto, we **“Download and listen to reconfirm what we already know. What we see is limited to our own projections, reflecting the past.”**

In scribing, we draw what we hear, and it's literal. Someone says “bird” and we draw a bird. I also refer to this as “object-oriented” scribing, where a focus on individual, named parts is the primary approach.



Level Two represents **“Factual Listening. We notice difference, and we notice disconfirming data.”**

We see what is being spoken from a broader vantage point, and still draw what we hear, but our lens expands to make sense of what is being spoken within a context, which we can map. “The bird is flying, then it reaches the coast and joins a flock,” and we enter the domain of storytelling.



Level Three shifts to **“Empathic Listening, seeing the situation through the eyes of another, leading to emotional connection. Listening begins to happen from the Field, or from the other person with whom you are connecting.”**

This is where containers start to really activate, where our own heart comes online as we step into the shoes of another—like my grandmother opened space to witness and feel out **my** shoes. We start to care, genuinely care, and we shift. What comes through us shifts. Our drawing shifts. (How can it not?!)

We realize the story in the room is coming from a cultural frame of reference **beyond** the room; the facts coming out have causal underpinning. No bird, no story, exists as an island. Something came before the lone bird flying, and something will come after. To get at the structural dynamic, we must activate our attunement to the negative space, what is going on between the notes or objects, the subtler envelope within which the parts form a whole. We shift from noticing moments in time to sensing movements over time. As we inquire, we start to inhabit the story and make sense of it **with** the company.

4

REVEAL ESSENCE of
WHAT IS WANTING
to BE SEEN
(MAKE KNOWN)

OPEN to the UNKNOWN
& HELP BRING IT
to VISUAL LIFE

And Level Four, **Generative Listening**, “requires us to connect with a capacity to let go and let come, to connect with an emerging future possibility that helps us to connect more fully with who we are and who we want to be.”

This can be said also for Level Four scribing; we sense into and help surface the highest potentiality for the systems we serve. To do this requires a sensitivity with the energy of what is wanting to come **through**, an energy or vibe that has started to become tangible in Level Three. What is drawn is secondary to meeting the tone accurately and crafting gestures that evoke essential meaning.

I find here that time slows, the air quiets, and a kind of creative rupture takes place in the midst of sublime stillness, where something very fine and as-yet-unnamable is coming alive, and we, as scribes, witness it; in a way we are midwives facilitating, through our being and our hands, an emergence of some communal shift and **knowing**.

This could be described as Flow, or the Zone, and is rare. It takes a well-tended container – tiers of the self, room and system—to reach this place, whether it be between two people or 70,000, in the window of an hour or decade. Numbers don't even really matter.

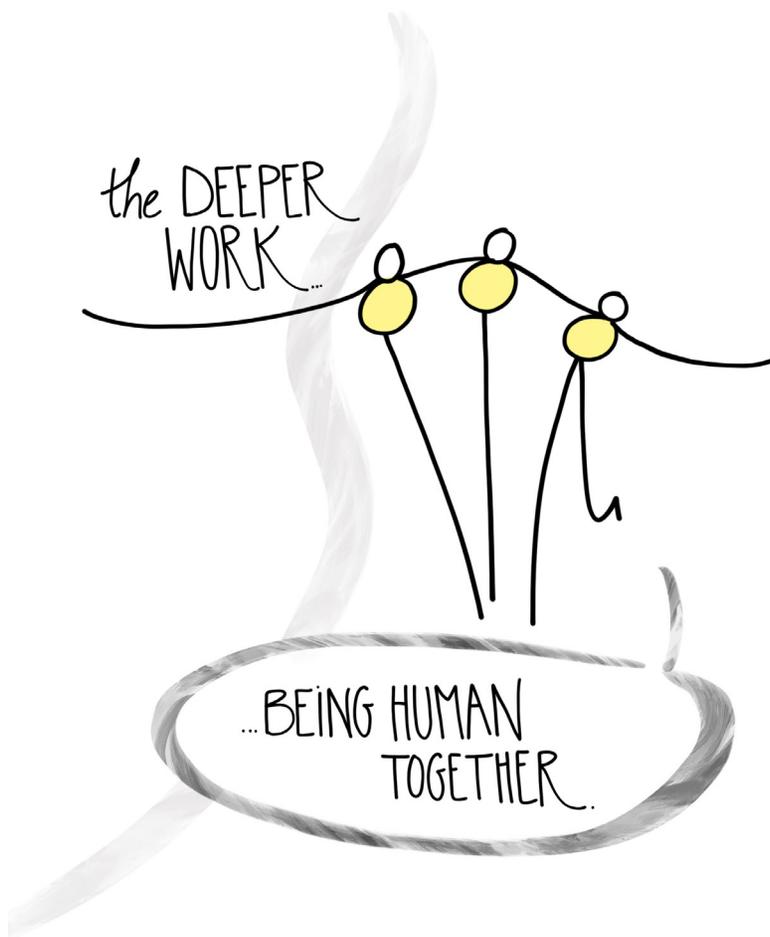
What **does** matter is the qualitative listening behind the act of drawing, the listening that comes online by orienting **within** the context of a social body, with a core intent to join an invisible place and make manifest that which wants to be seen and witnessed. ([Excerpt from Kelvy Birds Article: Steady to Scale](#))

Reflection Questions:

- ▶ What do I listen for in my work?
- ▶ What concrete steps might I take to bring in different levels of listening in my work?

Questions From the Group

1. How to bring levels of listening into scribing in our own practice?
2. How do we create the space (in our drawing, our speaking and listening, and in the containers) for collective intelligence to arise?
3. Is it a facilitative role to listen more deeply and let the essence come through, vs filtering or organizing of information?
4. How can we invite people into deeper/safer/stronger containers? What is the role of permission and readiness?
5. How do you support a container in being safe?
6. How can one capture the bigger picture coming out of "my center" and yet be connected to the group and use their words/metaphors and not mine?
7. I am wondering about the question of the essence that wants to emerge as opposed to the co-construction that we collaboratively co-create...?
8. How do we bring stories to the foreground?
9. How do we integrate the different conversations we are listening to (ours, our + others + environment)?
10. How can you give sufficient attention to the group and then graphically capture and synthesize as well? Is that even possible?



11. How do we become less self-conscious in discussions and conversations? How do we avoid being preoccupied with thinking about what's next? How do you become friends with your mind-chatter?
12. How do you deal with a graphic recorder "narrowing" the lens of the group? How do we get multiple voices/ perspectives captured and shared?
13. Understanding thresholds between moments. Energy is more important than perfection.
14. Every mark is alive!
15. Giving voice to something without interpreting it
16. Myself, the Meeting, & the Group are a System: For me as facilitator, it's difficult to put distance between what happened in the meeting, in the group, and within me. We are a system. For me when I listen, the things I listen to are from the system. I try to ask myself " how can I serve the system?" How to use my graphic recording of what is being said to give back to the system?

More detail on [Containers and Listening levels](#) and scribing By Kely Bird



A Theory of Visual Thinking: Working with Metaphor

(With David Sibbet)

What is at the core of working with visual language? Metaphors, analogies, and mental models are the "sentences" in our brain's visual language. If you plan to help your organization take advantage of the visualization revolution, you need to start with yourself.

~ David Sibbet

Models & Metaphors

Becoming self-conscious of one's own thinking goes with the territory of becoming a guide to other people's thinking.

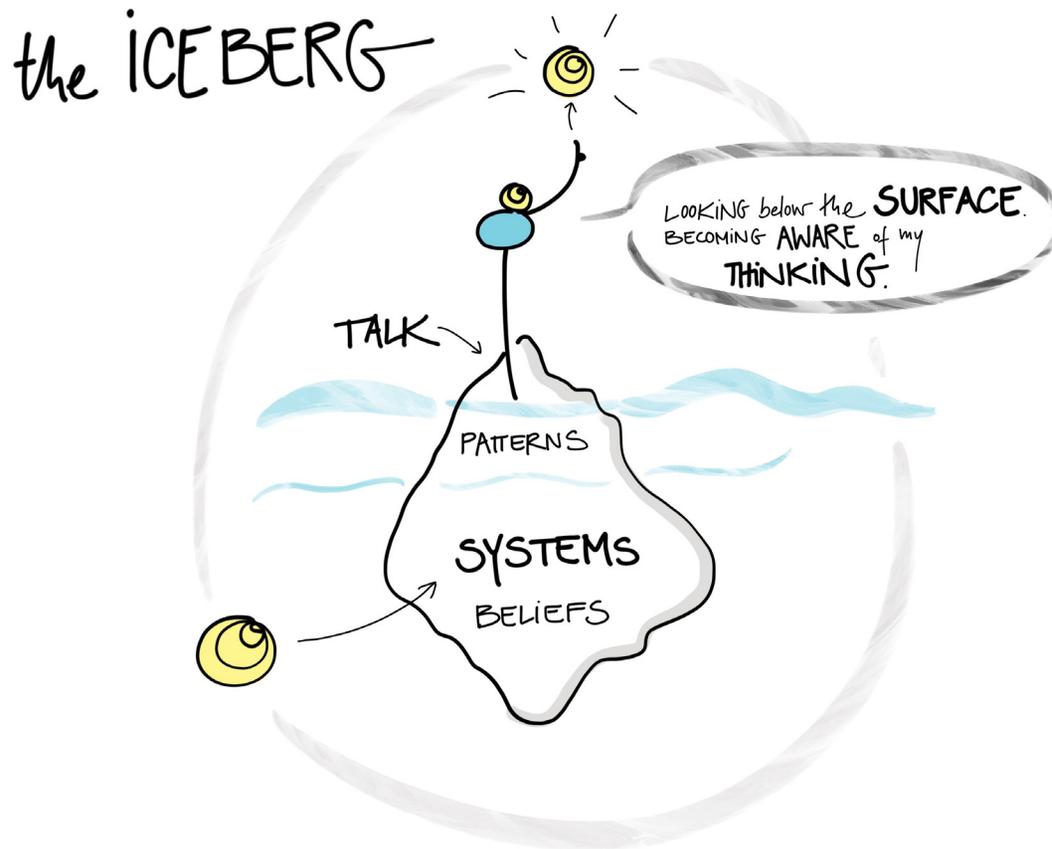
Everything we perceive is, in one way or another, impacted by deeper patterns and filters.

Every metaphor illuminates something and obscures something.

Conscious, Above the Waterline of the Iceberg

Talk behaviour is what a harvester is usually mostly looking at - though you also have body language and other things you can see. You can hear a word and immediately draw it by having an inner dictionary of icons.

But in harvesting, it is not only about the "talk behaviour" - the visible and audible part of what is being said - it is also about the part of the iceberg that is underneath the waterline.



Patterns

Under this is a whole other set of things. There are *inferred* patterns that make sense of what people are saying (i.e. we listen and fill in the gaps). These patterns influence how we interpret things.

Systems

Under the patterns are systems. Systems are **patterns of connections**, parts connecting solidly. Systems are connections of elements that are connected in such a way that the whole has properties you can't derive from the parts.

There is a whole system of thinking that is generating our pattern of talk, which is in turn generating our words.

Beliefs

Deeper than that, are beliefs that are hard-wired orientations which have, over years, sunken in.

One use of Metaphors and Models

Explicitly deciding to structure your listening in a certain way.

Let the people you are working with in on it.

Use it to guide the organization of information.

One use of metaphors and mental models is to structure your listening and use them to guide the organization and the information.

As we facilitators have our own patterns, participants in the room also have theirs.



Why this is Important?

Seven mental models are the chords of the jazz played by a consultant/facilitator. We need to remember the chords to improvise the melodies. The key is to start by becoming aware of your own "chords" or patterns and then start recognizing the patterns of others.

Seven levels of metaphor

These levels of metaphor are the underlying structure of the pattern, the system of how the pattern makes sense. These patterns are like the chords when you are playing jazz.

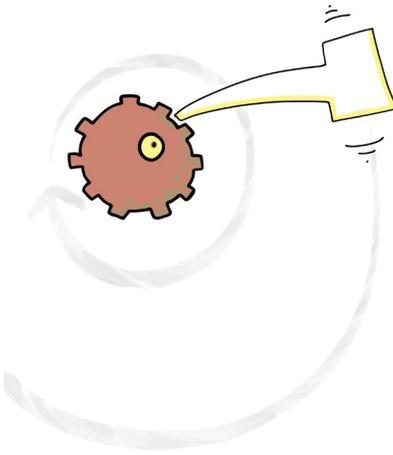
If you want to be a jazz (emergent) harvester - the key thing is to start practicing, becoming aware of your own use of these "metaphor chords", and then use them to discern what people are actually thinking and saying when you are listening to them.

You can begin by recognizing these patterns in your own thinking and in others':

1. *STATIC: Parts **Connect***

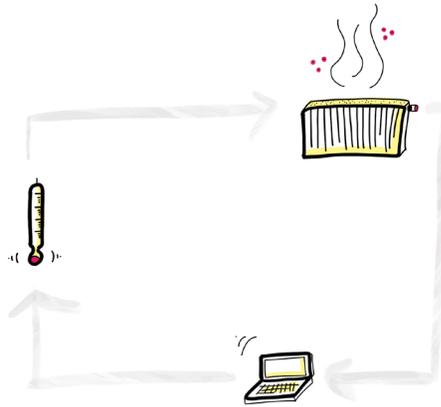
- ▶ Like a house, scaffolding, bridge
- ▶ Simplistic, stable structure
- ▶ Parts seem relatively permanent
- ▶ Hierarchical
- ▶ Basically not moving, or moving very slow
- ▶ Life or vitality flows through it
- ▶ Simplest kind of structure: parts connecting
- ▶ Structure and hierarchy





2. MOVING PARTS: *Parts Connect and **Move***

- ▶ Like clockworks, engines, boats, airplanes, mechanical machines of all kinds
- ▶ Combines things that are moving with things that are stable
- ▶ Works as a whole
- ▶ Every part is necessary
- ▶ Moving adds a degree of complexity
- ▶ Action and maximizing results



3. SELF - REGULATING: *Parts Connect, Move, and **Adapt***

- ▶ Like thermostats, regulators, computer systems, intelligent software
- ▶ Feedback structures are critical here
- ▶ There are limits to how fast things changes in this pattern
- ▶ Mechanical models/structures, not living models/structures
- ▶ Flexibility and Adjustment



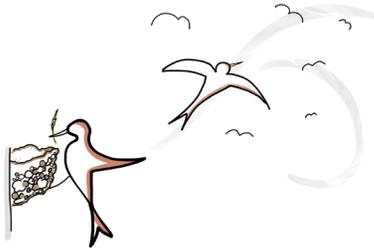
4. SELF - REPRODUCING: *Parts Connect, Move, Adapt, and **Reproduce***

- ▶ Like living cells, viruses
- ▶ The DNA in social systems are stories. In a vibrant system we get to share stories. In popular culture this is referred to as "memes" which are viral stories that need brains to propagate
- ▶ Learning through social media
- ▶ No central command
- ▶ Regeneration, replication



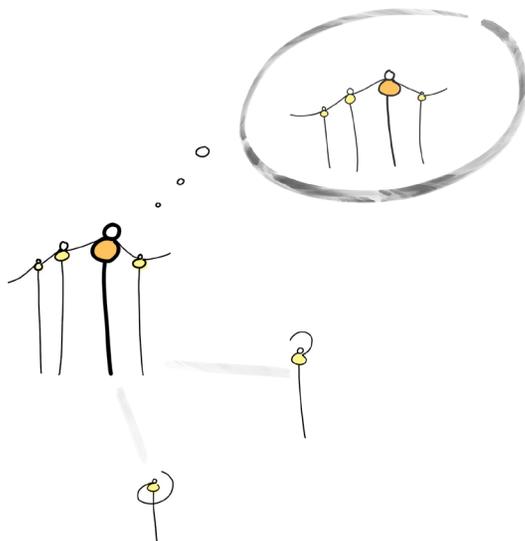
5. *SELF - EXPANDING: Parts Connect, Move, Adapt, Reproduce, and **Grow***

- ▶ Like flowers, vegetables, bushes, trees, plant
- ▶ Seeding, cloning, regrowth, allowing for growth, compost
- ▶ Systems thinking
- ▶ Value webs, context, inter-dependencies
- ▶ You can't simplistically work on one element and think you are changing it
- ▶ Is not like working on a car tire, when you work on one part, it has consequences in the whole system.



6. *SELF - MOVING: Parts Connect, Move, Adapt, Reproduce, Grow and **Self-Move***

- ▶ Like birds, mammals, insects, fish
- ▶ Can modify their outside environmental conditions
- ▶ Move in packs, gaggles, herds, flocks, schools and swarms
- ▶ Can express moods and needs



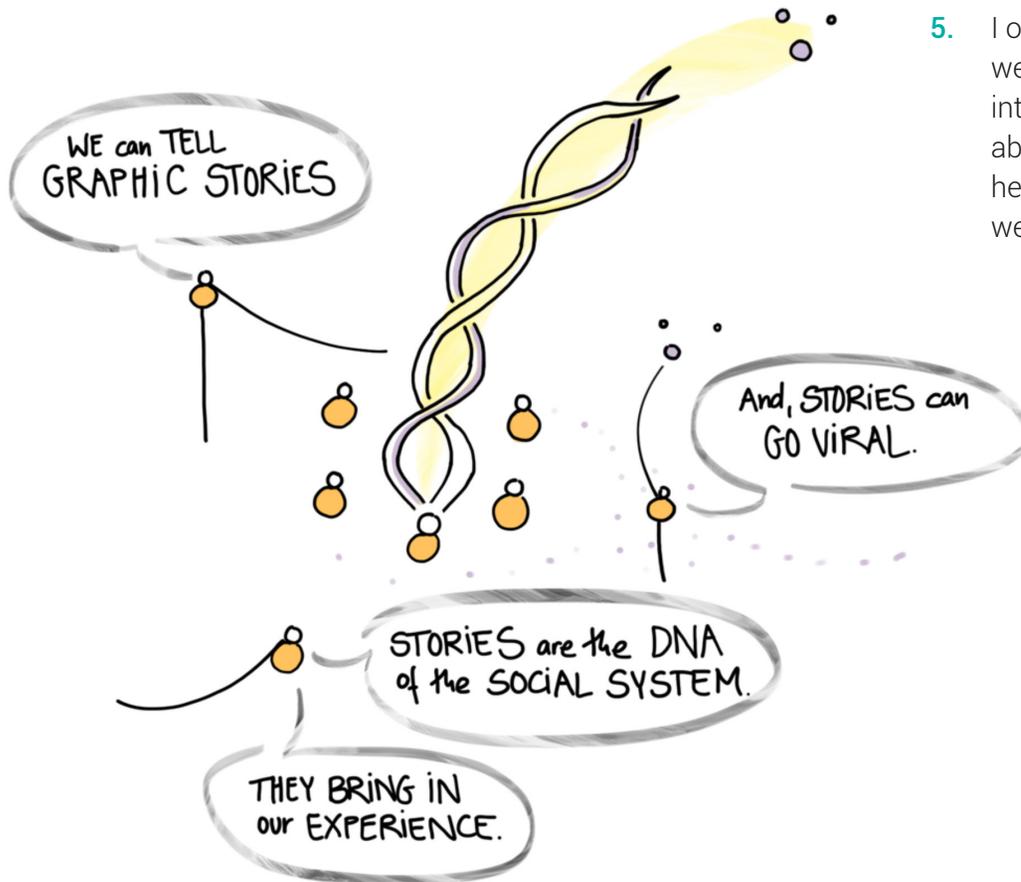
7. *SELF - REFLEXIVE: Parts Connect, Move, Adapt, Reproduce, Grow, Self-Move, and are **Self-Aware***

- ▶ Like families, gangs, teams, performers, organizations, communities, civilizations
- ▶ The way you communicate to broad audiences is to point to metaphors they all understand – point at the metaphor because it is hard to communicate the complexity of something
- ▶ Much of our thinking is trapped inside human comparisons
- ▶ We can think about time, abstract with symbols, exercise free will, invent and adapt

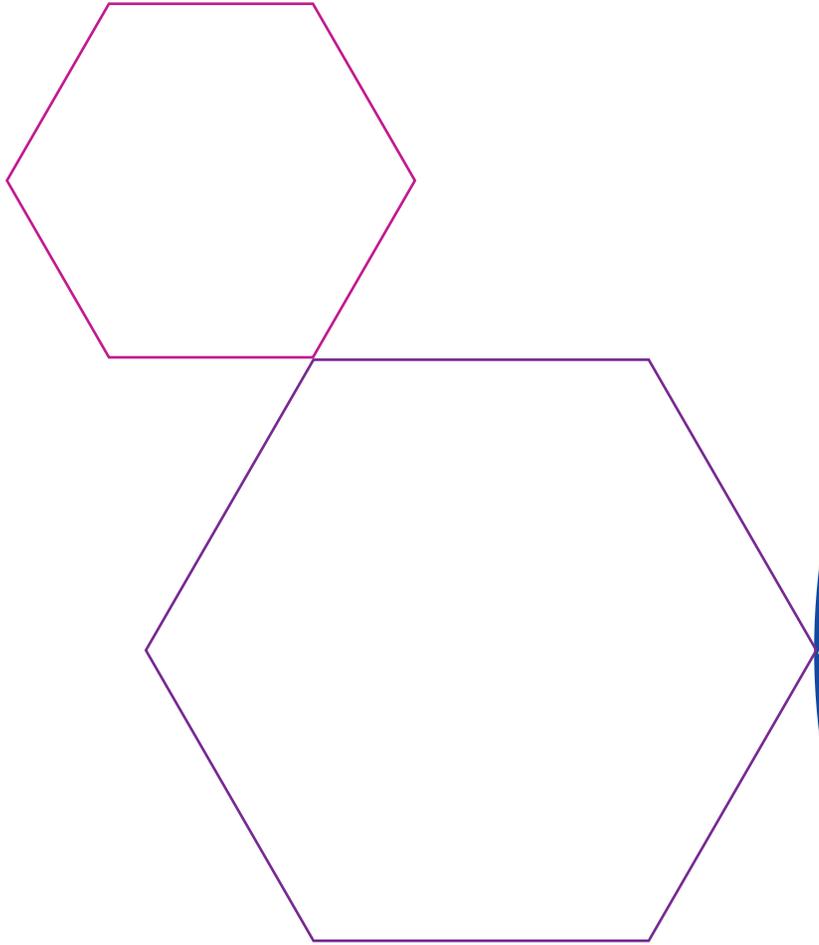
These deep patterns are so fundamental that if you are going to do harvesting, working with them is a core competency.

Question from the Groups:

1. What is my habitual filter or framework?
2. What are my client's habitual frameworks?
3. How to exercise "metaphoring"?
4. Each metaphor illuminates and obscures certain things and exploring these seems like a really rich and fun process.
5. I often compare our work to that of a translator or interpreter ... But we have to be conscious about our responsibilities as translators or interpreters. Maybe it's like what David just said about being transparent about our biases and working collaboratively with the client. We can't help bringing filters and biases which will colour what we hear and how we interpret it, but bringing these to light can help everyone in the room!



For more information see the [handout](#) from David



*Strategic
Harvesting*



Architecture of Implementation: Working with Authority and Structure

(With *Chris Corrigan and Monica Nissen*)

Thinking about harvesting is not about creating newsletters and documentation - it is much, much bigger in so many ways.

PURPOSE OF HARVESTING:

*To support individual and collective meaning or sense making
(to support our collective intelligence)*

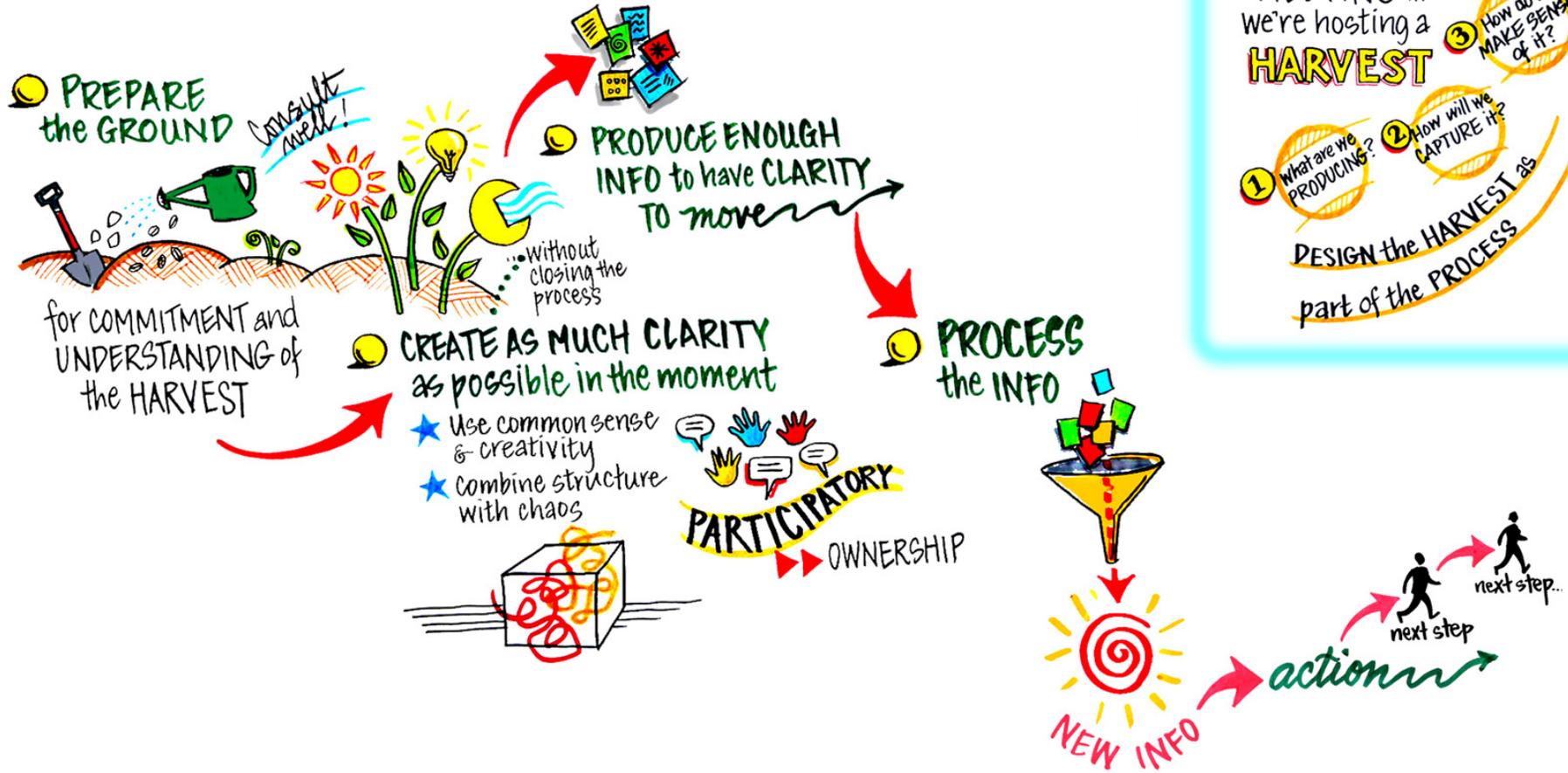
And ...

- ▶ To capture and illuminate collective achievements and results
- ▶ To make collective knowledge visible, accessible, and useful
- ▶ To give back energy to the group
- ▶ To support the group in continuing to work together and remain resourceful in the face/space of complexity, for the life of the project

Awareness of the whole process (even if you are not hired for it). From preparing the ground before the meeting, to output, action-result, & impact.



THE ROAD TO IMPACT



Preparation Time: It's easier to get commitment to the whole process upfront

- What does the client really need to get out of it?
- Gain Commitment to the harvest and follow through.
- Feedback loops: Engage people to do research to help design the process and understand the content (creates more ownership).
- How will we harvest in a good way? How will we process the outputs?
- Clarify Deliverables: Who needs it? What will they use it for? When do they need it by? What are the impact on the personal and social level? Use harvesting quadrants model.
- Knowing the desired deliverables, what questions will be asked in the meeting?

The Meeting

- Whatever you feed back into the room must create as much clarity as you can in the moment without closing the process
- Everybody sees it at the same time
- Participants choose the most important thing(s)

Processing

- Process whatever came out of the meeting
- Make decisions on actions
- You can identify strategic areas, but you won't have results yet
- Outcomes, Outputs
- Feedback loops become even more important here, engaging people in the outcomes of the meeting.

Results

- Set something in motion (process or project)
- Act on at least some of the items
- Implementation

Impact Assessment

- After you have implemented the result, measure the impact
- What was the actual effect of doing this? Did it make any difference? What was the difference? Where do you see evidence that something has changed?

Four Roles of a Strategic Harvester

See yourself as hosting harvest with different roles. Applying this, we work in **four Different Roles**:





Coaching Consulting Role

Often people have difficulty verbalizing what they want to get out of a meeting.

If we don't do this well, we risk not getting commitment for a strong follow up. It is best to get commitment upfront because then everyone is united and excited to have a successful meeting. Sometimes after a successful meeting, the follow up gets lost because other things start pressing into people's calendars and consciousness. If the roots of the commitment aren't deep enough, we will see it down the line in the process.

This is where we create the rules for the whole harvesting process.

Strategist Role

Think strategically with the mandate-givers and the team.

Talk about the deliverables (tangible, intangible) and help people verbalize them.

Think together with them strategically on how they can actually get to where they need to go. This is a participatory process as well - with the team and the mandate-giver.

Be Involved in the Design because we need to make sense of what is coming out of the conversation in the meeting. We can design a process to get people talking - but we also need to make sense of what is coming out of that conversation. Think very strategically and consciously about:

- ▶ **What questions need to be asked?** What you ask, people will answer. You direct the inquiry by the questions you ask. How you ask the questions will make a difference?
- ▶ **How will we capture what people are saying?**



- ▶ **How will we process the data?** You can get so much input that unless you can build it into the design and have people make some choices and prioritize, it is difficult to process the data.

When planning a meeting, always have these design considerations in mind:

- ▶ What are we Producing?
- ▶ How are we capturing?
- ▶ How are we making sense of it?

There is a common distrust of dialogue - people say it's all talk and no action. The reason we talk is that we need to act. Talking is making sense of where we are at and what we can do. If we are trying to make sense of complexity, we need to be in that together.

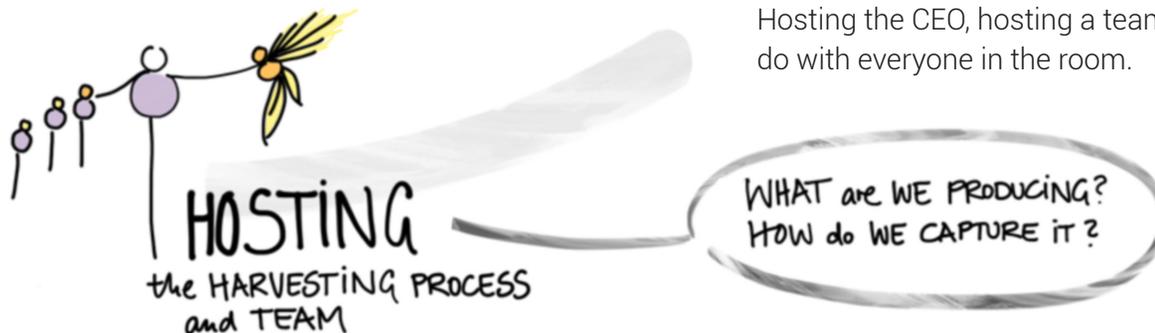
Host Role

Hosting both the whole process and a diverse team of harvesters

"Put your arms around as big an intent as you can hold"

See yourself as **HOSTING THE HARVEST**, not being a documenter. Host the convergent process in a way that we don't converge too much, too early.

Hosting the CEO, hosting a team to deal with some of the data that you can't do with everyone in the room.



Sensemaker Role

Getting into the nitty-gritty of processing the data;
organizing it and putting it into systems.



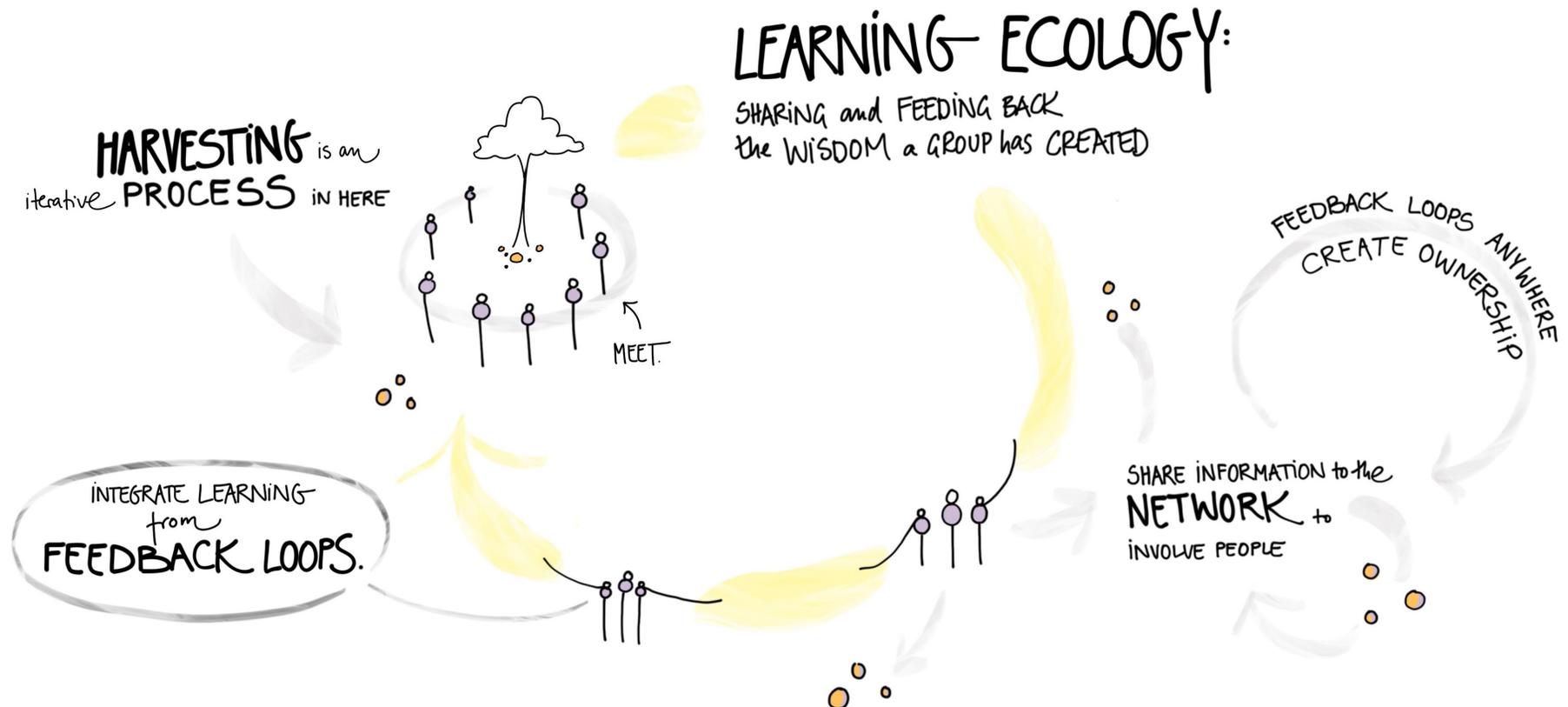
Feedback Loops & Learning Ecology

Feed wisdom back into the group. Feedback loops can be anywhere. Create as many feedback loops as possible through all the phases of design and harvesting process. This helpful iteration in the process is important if you want shared ownership.

We are designing a learning ecology - a way that people can make sense of what they are doing, and producing enough information to have the clarity to begin to move.

As we move, our world immediately changes and will inform our next step, and then our next step...

Working in complexity is not linear. It's a non-linear process and full of feedback loops, learning loops.



Common Sense

The is no substitute for using our common sense

It's not that we have to learn a new discipline... we already know a lot of this stuff. Use our creativity, use our common sense, whatever means we have available.

Bring a little structure to the chaos to provide clarity

Use light structures (metrics, categories, etc) to help people create order in the chaos, and make choices. Build in as much as participatory sense-making into the design as we possibly can so the people end up doing it, not us. This makes our job easier and the results more useful.

Design a process, so the harvest becomes a natural integrated part. This is a work in progress.

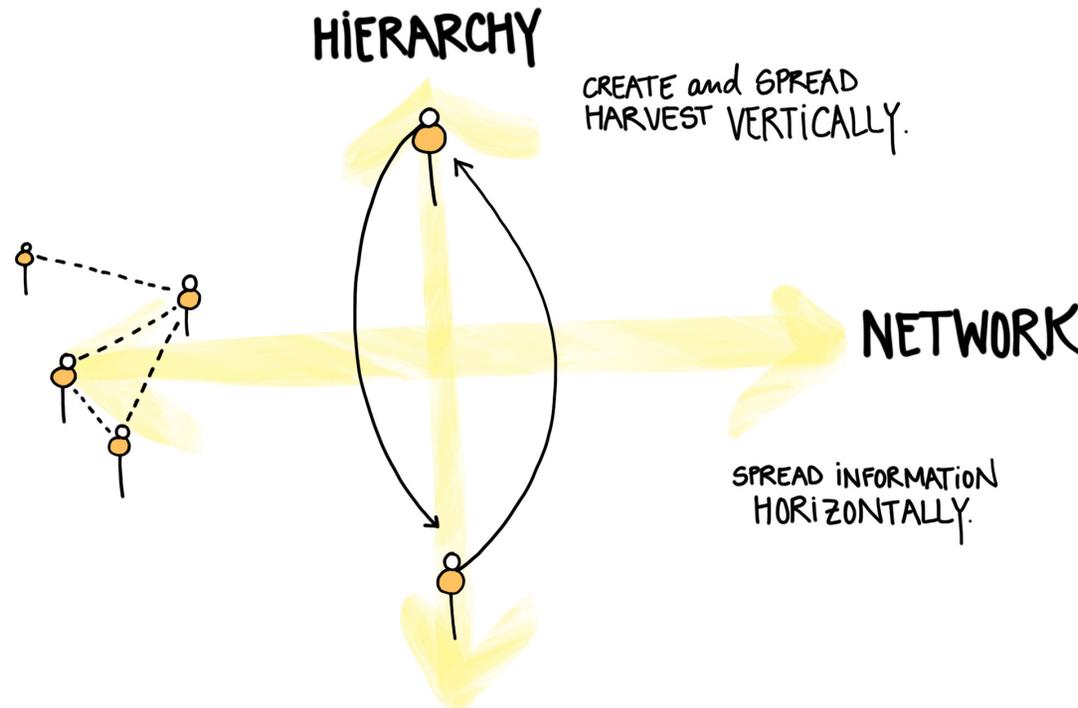
We are learning how to do this through practice, there is no recipe. Information technology can support with clarity in the moment. But always have a Plan B!



HARVESTING UP/DOWN AND SIDeways

When working in bureaucracy and hierarchy, we need to be strategic. Find out how the unofficial network structures work, and pay attention to the dynamics of the existing hierarchy.

Different kinds of harvesting are required for a hierarchy and a network:



Hierarchy: Sends money down the system and we send thank you notes up. An hierarchy is a like an irrigation system; it will resource you if you send them a report on what you have done and how you have spent their resources time and money.

Network: Feed the people who actually get things done and enable them to get things done in spite of the hierarchy. It is more difficult to

get information out across the network, as it is less formal and less defined, but very important.

How do we harvest both up and down the hierarchy and also sideways between silos and departments?

Three Kinds of Harvests:

1. One Unified Idea of Clarity and Path Forward
2. Multiple Pathways (such as after an open space).
Our job is to stay connected and feed each other with the harvest from all of those pieces of action
3. Diversity of Opinion. A few different courses of action that are possibly contradictory - to explore different hypothesis, run different experiments, and see what we can learn.



HOW CAN WE
WORK WITH TOUGH
CLIENTS WHO ONLY
WANT A REPORT?

STUCK
SYSTEMS

GOVERNMENT

ITS ABOUT RELATIONSHIPS
& OPENING PEOPLE'S
HEARTS



Questions from the Group

1. What is the journey to impact?
2. How can we be very conscious and clear when we design the harvest?
3. How is it that we are designing and being strategic about what we are harvesting for?
4. How do we do the preparation?
5. How is action in our own life informed by information?
6. Focused listening will give us some of the results we need. I find myself zooming in and zooming out all the time. Listening for details or wider patterns.
7. How do we work with what the hierarchy needs and align to what is really needed. Needs or demands of "the hierarchy" need to be aligned with those "in the trenches" so that neither group is viewed as the enemy

8

Evaluation: Figuring Out What Worked & Why

(With Gabrielle Donelly and Marguerite Drescher)

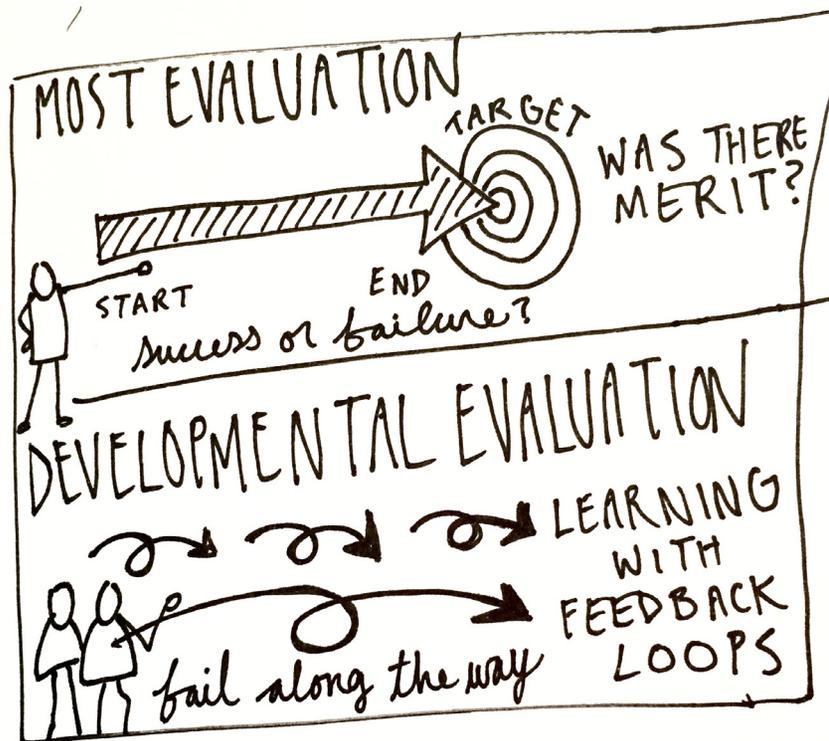
The Art of Evaluation

Evaluation is often a choke-point between funding and doing good work in the world. But what does evaluation look like when we are working with emergence and complex unordered systems?

Most evaluation happening now assumes a linear world. As we move through the world of complexity, a new set of practices is being discovered, called developmental evaluation. We do a lot more Developmental Evaluation than we think we do - it is how humans learn.

Differences between “Summative” Evaluation and Developmental Evaluation

- ▶ **“Summative” Evaluation** assumes you have chosen an achievable target and can track your project from beginning to end to determine if it had any merit or worth, and what the extent of that merit or worth is.
 - > Outputs: Final Reports, Wrap Up of a project. Something has ended.
- ▶ **Developmental Evaluation** is a set of practices based on feedback loops (minute by minute and longer term) and iterative learning. Not about success for failure, but inviting and learning from small failures along the way. Working in many different scales of feedback loops. Intended to make sense of emergence.
 - > Outputs: Not one particular artifact, because the forms you will use when you are working minute-by-minute in the middle of a meeting are very different than when you are looking at a process in the longer term.



Developmental Evaluation is ...

- ▶ A great complement to harvesting, developed by Michael Patton, who noticed that evaluative practices did not meet the needs of fast-changing environments.
- ▶ Rooted in fast iterations of action and reflection loops, circulating the learning as it is happening so we can quickly make decisions about what's next.
- ▶ Not a judgement of failure or success. This is about creating a space to fail in small ways all along the way.
- ▶ Balancing the need for accountability with stakeholders and funders with the need for learning that is close to the ground, that matters for participants, and people in the work
- ▶ An accessible way to bring harvesting and graphic recording into our work in environments that might not see the value of it otherwise.
- ▶ About the evaluation team working alongside and being integrated into the work.

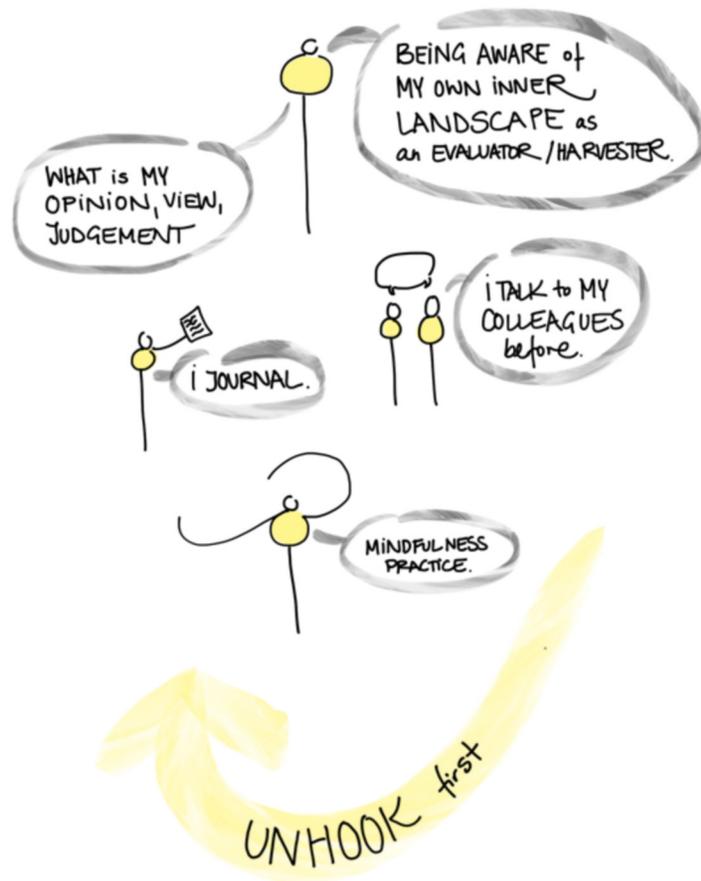
Curiosity, Reflection, Action

Developmental Evaluation brings a **continuity of action and reflection over a period of time** or series of events/meeting. We often do not have time in the meetings to do the kind of reflection needed. **Reflection can get sacrificed.** People are busy and lots is going on so reflection may get cut, especially if the work is on the edge of people's responsibility or in addition to their day job.

Ask the Questions:

- ? **What?** What is our purpose?
- ? **So What?** Given our purpose, what is our theory of change? What are we assuming about the multiple directions we could take forward to reach this process?
- ? **Now What?** What will we do? What clarity do we have about our next steps?

WORKING with BIAS



Awareness of Bias

How to bring evaluative skills into our harvesting practice?

As evaluators it is very important that we notice our own biases. This is not about setting our bias aside, but becoming very aware of what they are and working with them. To be in a *practice* of attending to and working with our bias.

The goal is to *practice* having an awareness of our bias and *practicing* neutrality. Not to become vacant, but including our senses as a kind of intelligence that helps us in serving the needs of the group.

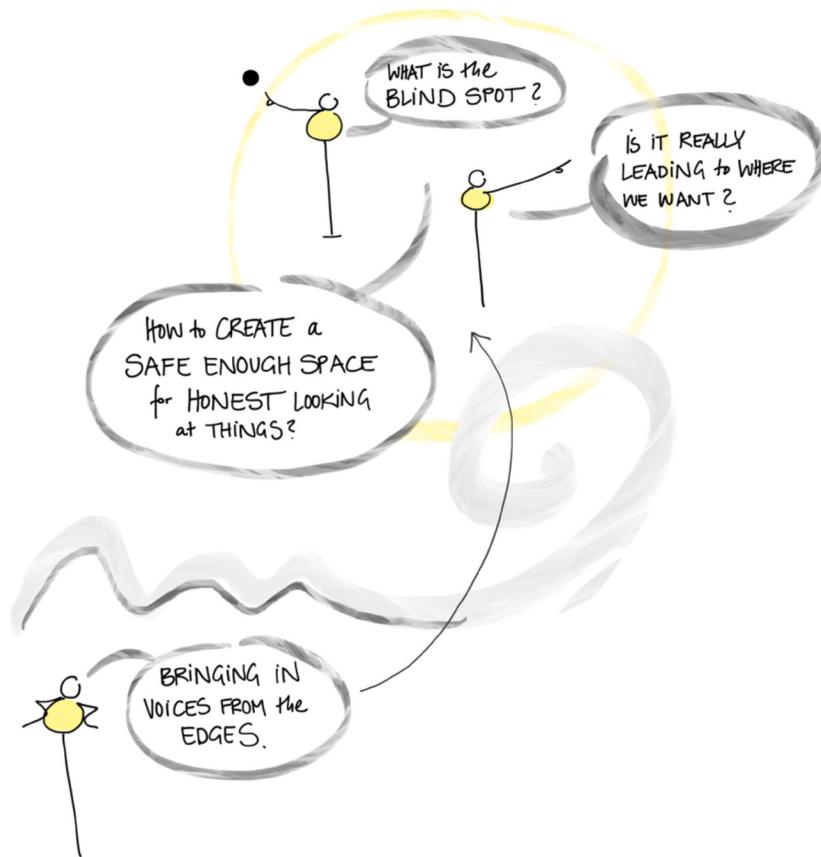
Your practice may include journaling or working with someone on your team to help you “unhook”.

If we're not aware of bias, we show up and look for what already makes sense for us - looking for what we already know and not working on behalf of the group. This is a fatal error when working with emergence.

Ask yourself:

- ? What do I think about this?
- ? What is my theory of change? Is this in alignment with the group's? How is it different?
- ? What might my potential blindspots be? What might I overlook?
- ? What perspectives or people am I attracted to? What ones irritates me? What ones do I feel so neutral about that I could overlook them?
- ? How does power and privilege show up in this space?

PRACTICE DISRUPTION



Practice Disruption

How do we create safe-to-fail environments?

Gain permission contractually to be disruptive with the best interest of the project.

Question our theory of change and assumptions early and often:

Is our theory of change working for us? Did the things we thought would work actually work for us? What are our potential blindspots? What didn't work and why? Can we be honest to really go there with one another? Being disruptive out of what we know, out of the patterns we think are evolving and be constantly on the lookout for what is emerging and what is new.

Celebrating milestones and success can be a form of disruption in a culture of hyper-activity and goal-orientation.

Bringing in marginal voices as disruption

Bringing in voices from the edges and not going with just the largest themes.

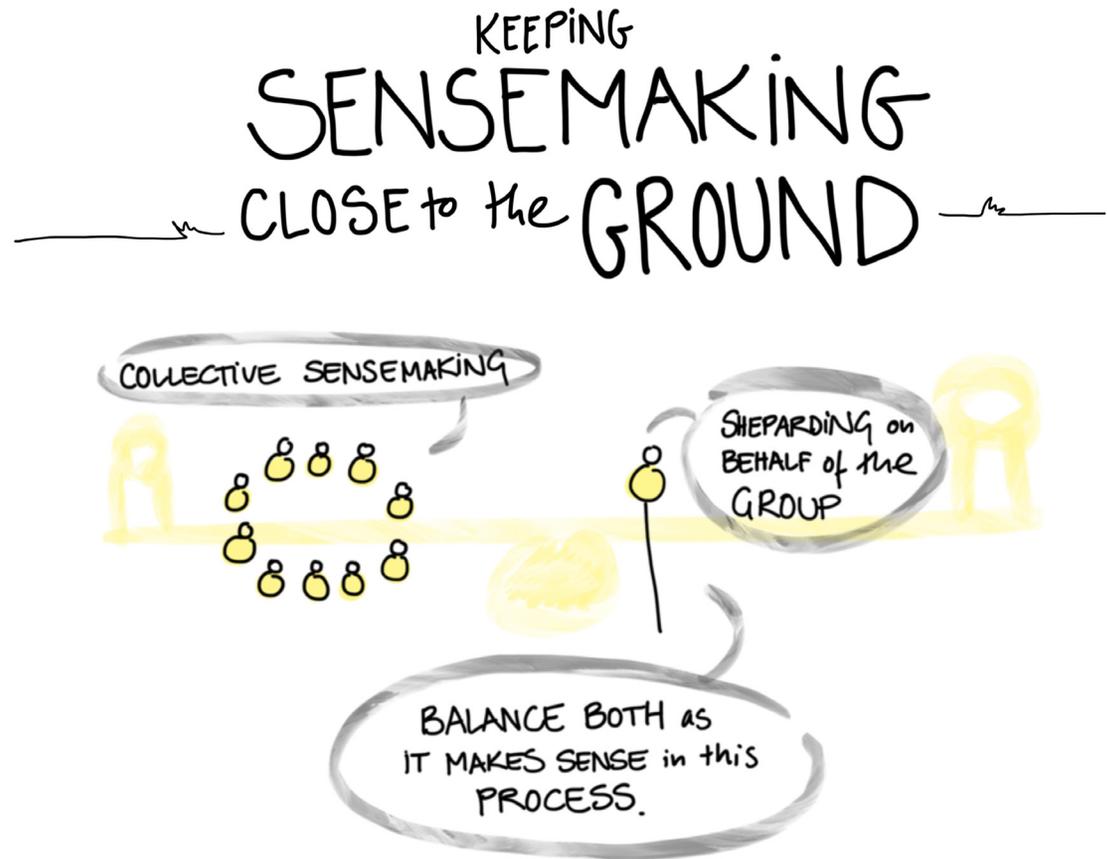
In many processes, minority voices are sometimes not heard or valued, yet there can be much value in the minority or outlying perspective.

Bring in the marginal voices, that truly challenge and are disruptive about what we know, that challenge the mainstream views, and the opinions of those who are locked into a particular view.

One of the values of one-on-one interviews- are that things tend to come out there that often don't in dialogic situations. Create spaces where is safe to say things. ***What do you do with the information gleaned from confidential interviews?***

Keep Sense-making Close to the Ground

Participatory fatigue can happen in groups. We need to balance collective participatory sense-making, with small group shepparding of the process on behalf of everyone. Use and prepare the time for participatory sensemaking very well.



Who is the team that does what in between?

Have a smaller team that can collect findings and data that has been collected through world cafés, interviews, focus groups, and open spaces.

How do we bring findings and data to the people it came from in a way that they can digest it and go through a process of participatory sensemaking and strategizing together?

What are the graphics or tools that will help make it accessible and will help people make sense together?

What questions do we want to build into our conversations and participatory process? How do we invite people into reflecting on what the learning has been and what the next steps are?

The place for participatory sense-making

Our work is in figuring out the recommendations and next steps.

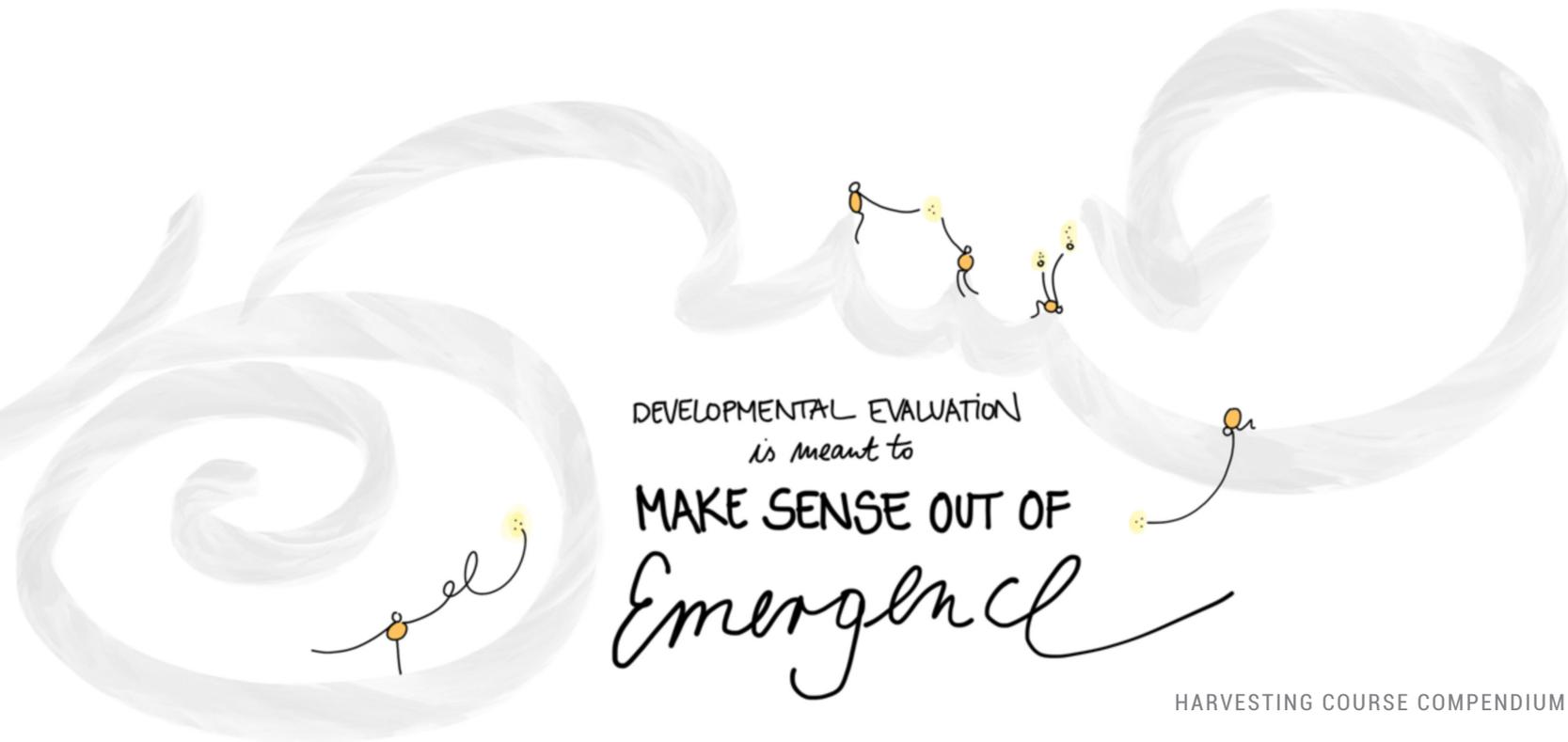
Here are the findings? What are the implications? What are the recommendations?

Writing reports based on participatory findings

When reports are rooted in the principle that 'we make sense together to inform next steps', these reports are more helpful, both for funders and people directly involved in the work.

Tools and Further Resources for Developmental Evaluation

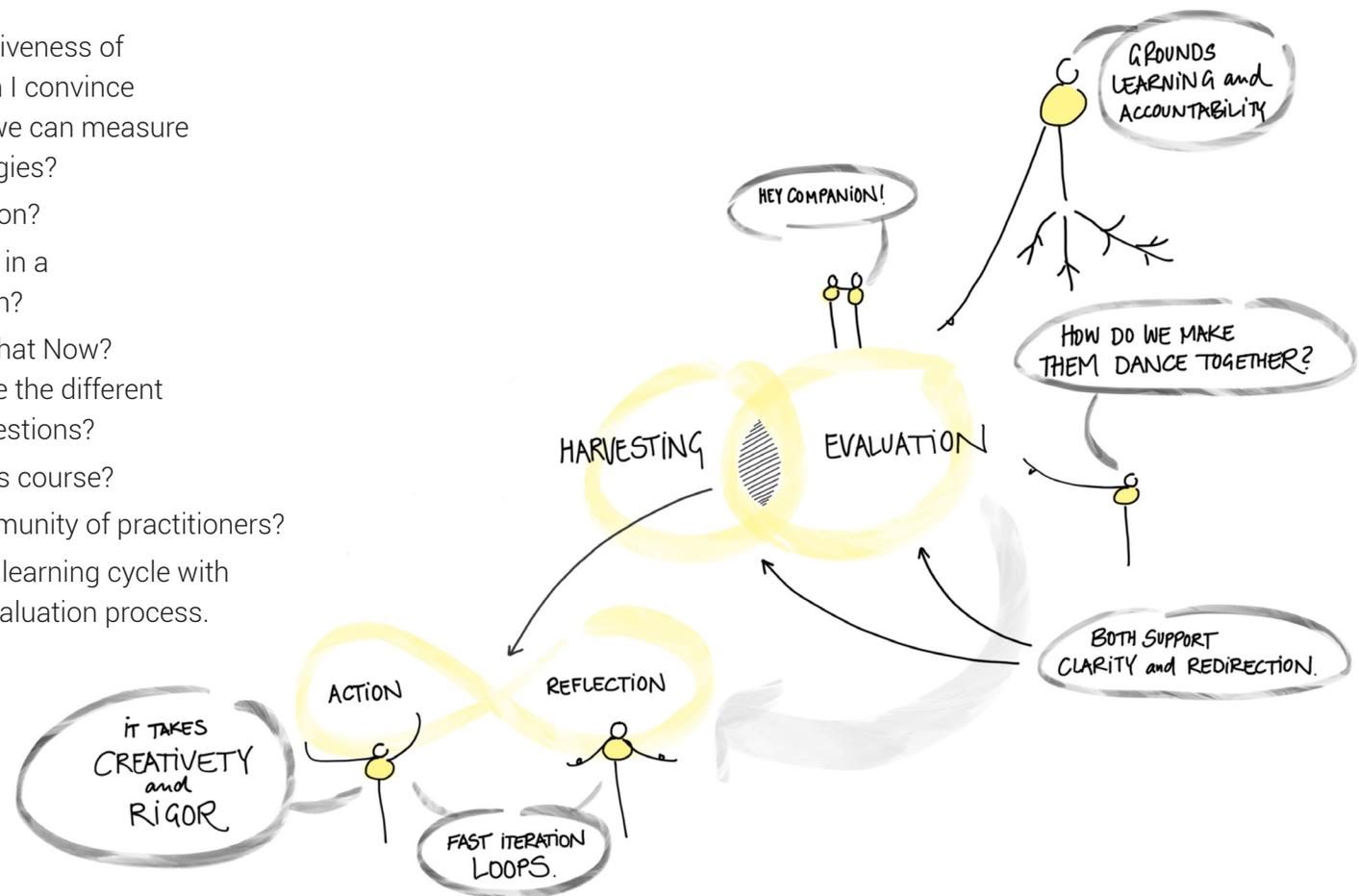
- **Interviews** and **Focus Groups** can be a great way to take time to be in a learning space.
- **Outcome Mapping** is a tool for us to map from what we would “Like to see” to “Love to see”. What are the behavioural changes we need to see that might lead us in the direction we want to go?
- **Photovoice** uses participatory photography and digital storytelling methods
- Resource on [Theory of Change](#) (Short video)
- [Experiential Learning Cycle](#) - by Ina Lockau-Vogel
- [Evaluative Learning](#) by Maria Scordialos and Vanessa Reid



Questions from the Group:

1. How do we know what we are learning?
2. How might we bring evaluation into our hosting and harvesting frameworks?
3. What are ways to assess if we've been successful in our harvest?
4. What role does the naive outsider play in developmental evaluation?
5. How to evaluate things that take a long time and have ripple effects?
6. How we can evaluate the effectiveness of collective emergence? How can I convince organizational leadership that we can measure ROI of participatory methodologies?
7. How to evaluate social innovation?
8. What role does evaluation have in a successful project/conversation?
9. What are the What, So What, What Now? questions referring to? What are the different levels of working with these questions?
10. What are we learning about this course?
11. What are we learning as a community of practitioners?
12. Interested in the synergy of the learning cycle with the continual harvesting and evaluation process.

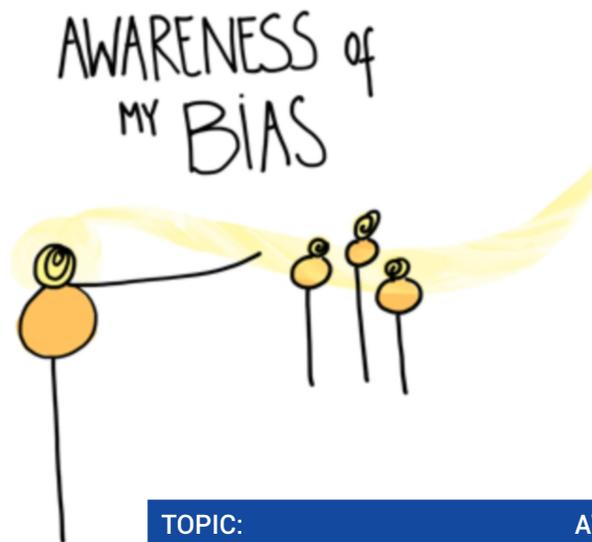
13. Wondering about the meaning of evaluation in the context of unstructured and emerging processes. Is evaluation also "emerging"? How do I convey a sense of "I have it under control" to those I am working with? Is my feeling correct that there is a danger of over-emphasizing evaluation - and if so, how to keep this danger in check? What does thinking about evaluation as a task have to do with our perception and approach to the call at hand?
14. How to be disruptive and not frighten people?
15. Graphic recording is unbiased, how to be faithful to the context?



Ongoing Learning: What Are We Seeing as the Most Important Practices for Harvesting Now?



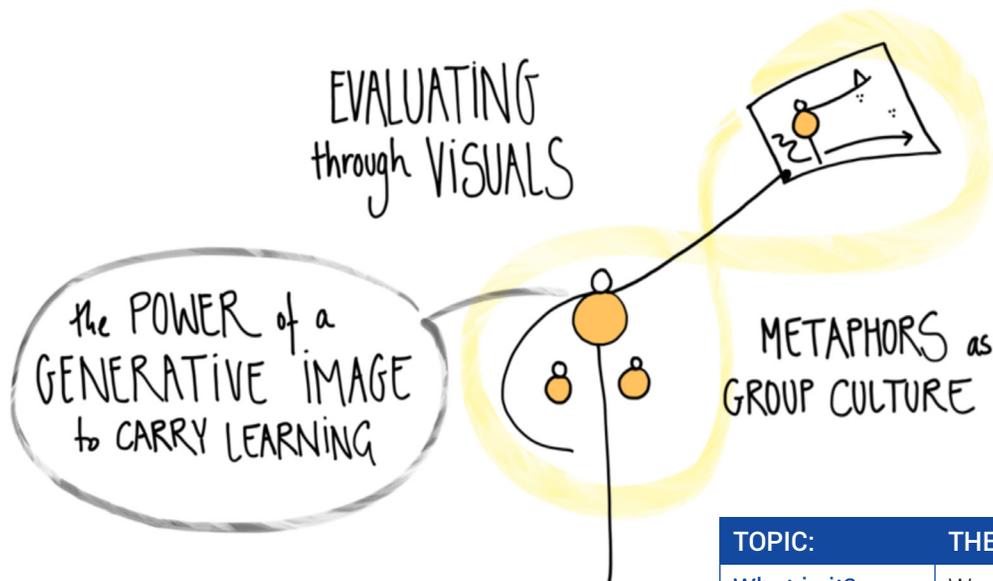
TOPIC: INCLUDING PARTICIPANTS IN THE HARVEST	
Why is it important?	Transparency (checking back with the group about their intended meaning) and having the group involved with pattern generation (participatory sense-making) makes it less likely that our own bias will get in the way.
What to pay attention to?	The balance between working as a large group and working as a small group to avoid participation fatigue, AND making these decisions consciously and explicitly.
What are the guiding questions?	How are we planning for a participatory harvest from our initial conversations? Who will be organizing the information?



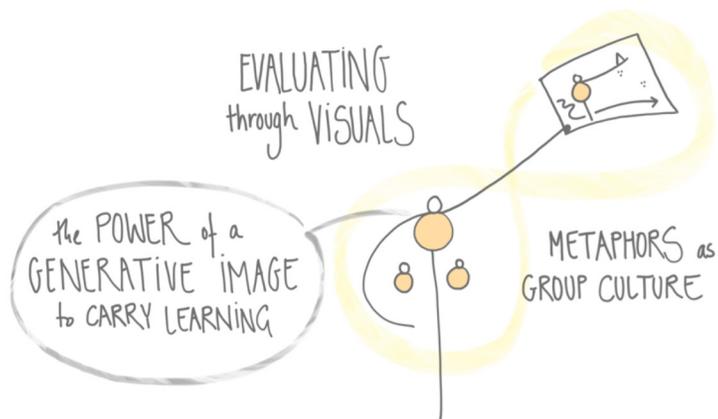
TOPIC:	AWARENESS OF BIAS
Why is it important?	Because it has such a huge impact on the quality of our work at every step.
What to pay attention to?	<p>To the many biases: in the room, in the facilitator, in the harvesting team, in the harvest itself, in the change metaphors used, etc..</p> <p>The assumptions that come from our work (ie participatory processes, the tools we used etc.) that may not be shared by our client ? e.g. every voice is important, designing processes to minimize the power dynamic</p>
What are the guiding questions?	<p>What biases do our clients have?</p> <p>What are our biases?</p> <p>How do we make our biases conscious and visible?</p>

TOPIC: GRID WITH TANGIBLE AND INTANGIBLE OUTCOMES	
Why is it important?	<p>The "Intangible We" is under-privileged, yet it's the glue that makes actions and learnings sustainable</p> <p>The "Intangible We" makes the group stronger.</p> <p>When we can access the emotional field of the group, there is important information to be found there.</p>
What to pay attention to?	<p>Being aware of emotions, what the group feels.</p> <p>Listen to body language, and then ask participants what to do.</p>
What are the guiding questions?	<p>Where are the synergies, What is possible?</p> <p>How can we initiate the potential shifts in thinking that help us understand the value of intangible outcomes, both individual and collective.</p>





TOPIC: THE POWER OF A GENERATIVE IMAGE TO CARRY LEARNING	
What is it?	<p>Words and images that carry meaning on multiple levels - intellectual, emotional, visceral (physical), and even spiritual.</p> <p>Mnemonic: Images and words that hold meaning in a way that can do deep dives and keep coming back to the source.</p> <p>Like art. A sketch can be more compelling, more ambiguous, with more channels for making meaning than a painting. Sketches from "source" are less processed.</p>
Why is it important?	<p>Generative images leave room for our individual voices while acting as a connector among us. They take a complex experience and give it legs so we can share it beyond the group and have others understand and embrace it.</p> <p>Generative images can get conversations started, opening the way to addressing places of potential friction.</p> <p>Can be a great form of expression for those who stumble over words.</p> <p>It puts a whole new light on the importance of harvesting, and graphic harvesting, not only for follow-up, but for showing what's emerging and for reconnecting participants to that experience.</p> <p>This generative image can work as a focus, embodying an aspiration rather than a fixed goal.</p>

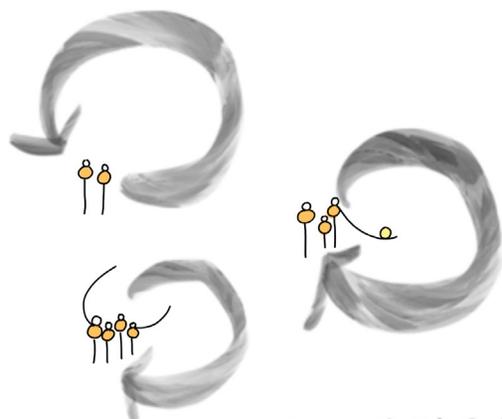


TOPIC: THE POWER OF A GENERATIVE IMAGE TO CARRY LEARNING	
<p>What to pay attention to?</p>	<p>Pay attention to creative biases. (e.g., clean lines vs water color, concern that a loose look might not reach a group group.)</p> <p>Resonance of an image - a palpable shift of energy in the group. When struggling with words or concepts, naming through an image can make broader connections.</p> <p>Turning point from "I" to "We". That moment when the group becomes a differentiated whole, seeing our individual needs as part of a whole, or how we as individuals connect to the whole.</p> <p>Encouraging metaphors, poetic use of language, pictures coming up, and allowing this to organically develop rather than having an fixed outcome in mind.</p>
<p>What are the guiding questions?</p>	<p>Whose image is it? (potential bias)</p> <p>If you are quiet for a minute, what images come up?</p> <p>What are you seeing right now?</p> <p>If you were to draw this as an image, what would it look like?</p> <p>Imagine in pictures, not just in words, what change, solution, improvement would look like.</p> <p>If we were telling the story of how this evolved, what would the illustrations look like?</p>



TOPIC: EVERY YES IS A NO, AND EVERY NO IS A YES	
Why is it important?	In order to allow emergence it is important to explore what the yes and the nos' contains. As we are developing we are moving forward (with the learnings) leaving something behind, that is one example of what the yes is bringing with it. But it is also choosing one path over the other.
What to pay attention to?	What are we saying yes to within our no? And vice versa. By acknowledging it becomes more clear where we are heading
What are the guiding questions?	With this path, what are we leaving behind? Which opportunities are opening up for us when declining this offer/path?

TOPIC: EMERGENCE	
Why is it important?	So important in the whole context and yet we feel so hard to understand. There might be the misperception, that emergence takes long, but sometimes it doesn't
What to pay attention to?	Starts with own self-awareness, requires complete letting go, no striving, no cognitive trying to make sense Inviting the group into the space, not only the facilitator to look for emergence, but all of us?
What are the guiding questions?	Not sure if there are any questions at all, or more a stillness, holding space. If there were questions, maybe: What is alive for you? What do you have excitement around? What touches your heart?



QUICK FEEDBACK
LOOPS

TOPIC:	FEEDBACK LOOPS
Why is it important?	Part of developmental evaluation and to become aware of emergence
What to pay attention to?	The need to apply the appropriate application (ordered or unordered) in the process/cycles of sense making and pay attention to principles, awareness of bias
What are the guiding questions?	How to be a disrupter in a brittle, hierarchical organisation?

TOPIC:	CHAORDIC STEPPING STONES
Why is it important?	<p>Joe: find myself often working in groups and organizations that assume that the system is complicated and ordered. These are usually folks that want to have some clear process and some assurance that the time and resources they invest will be worthwhile. The chaordic stepping stones offers a framework or map that lays out an approach for working in an unordered system ... whether the participants truly appreciate that or not.</p> <p>Venky: living in a society that doesn't easily question authority and accepts the model of social and corporate hierarchy, the chaordic stepping stones could offer a process to move into a more participatory experience.</p>
What to pay attention to?	Purpose, intentional about invitation, hoped for outputs, implementation that supports the outputs, limiting beliefs.
What are the guiding questions?	What voices need to be in the circle? What biases are in the room? What outputs do we need to engage the work? How can we structure the work we need to do? What are our limiting beliefs?

Credits

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